MASTER

By Joseph Lidster

CAST

THE DOCTOR	Sylvester McCoy
THE MASTER	Geoffrey Beevers
MAN	Daniel Barzotti
CHILD	Joe Bassett
JADE	Charlie Hayes
VICTOR SCHAEFFER	Philip Madoc
JACQUELINE SCHAEFFER	Anne Ridler

PART ONE

SCENE 1: JOHN'S MIND.
Silence. The following voices and sounds overlap each other.

VOICE (*Whispers*) Can you hear me? (*Sniggers*) Killer! I know you can hear me! Murderer![1]
A cat squeals.
VOICE (*Whispers*) Here, kitty-kitty!
The cat squeals louder then cuts off.
VOICE (*Whispers*) Destroyer!
A woman screams.
VOICE (*Whispers*) I'm in your head!
The voices start to whisper 'killer', 'murderer' and 'destroyer' over and over again – starting off quiet, then getting faster and overlapping – then over the top of this...
VOICE (*Whispers loudly and harshly*) I'm in your head! If you can hear me – you're going to die!
JOHN (*Shouts*) No! No! NO!
The whispering voices are loud and almost distorted as JOHN's scream continues and all merge into... Music: Doctor Who *theme – the scary whispering voices continue over the music.*

SCENE 2: INT. THE APARTMENT.
The whispering voices merge into a slight hum of traffic and the sound of car horns. We can also hear the sounds of crowds cheering, but quiet, in the distance. After a while we hear a rifle cock.

DOCTOR (*Approaching, quietly*) I can think of easier ways of making a living, you know.[2]
MAN What?
DOCTOR A man with your talents; your eye for detail, your vision. A watchmaker. A jeweller, perhaps.
MAN What do you want?
DOCTOR Or you could try keyhole surgery. But here you are now, ready and aimed. One tiny amount of pressure on the forefinger of your right hand...
MAN One tiny amount of pressure...
DOCTOR Of course, taking out a head of state isn't small fry. Oh no. I mean, it takes skill, preparation, expertise. And someone, somewhere clearly recognises your talents.
MAN Look, just who are you?
DOCTOR See? Already, life has changed. Questions to be answered. You allowed yourself to be distracted. So me simply being here has changed things, hasn't it? Now, aren't you wondering who I am, why I'm here?[3]
MAN You're a madman, aren't you!
DOCTOR You're the one about to commit murder. I'm just here for the view. Actually, I wanted to tell you a story.
MAN Not now if you don't mind. I'm a bit busy.

DOCTOR The procession is still halfway down the Mall. You've got time to listen to me and then, if you want, still complete your mission.
MAN Oh, I get it. You're here to tell me that the person I'm going to kill, well, they're not that bad really and life is worth living and all that –
DOCTOR Well, let's see shall we? How about I sit down. I've my thermos here. We can have a cup of tea and I can tell you my story. Then, if you still want to fire your gun, you can. How does that sound?[4]
MAN Well...
DOCTOR Yes?
MAN Yes.
They sit down. The DOCTOR unscrews the lid of the thermos and pours a cup of tea, which he hands to the man.
DOCTOR There you go. So... let me tell you my story. Well, it's not really my story. It happened to a friend of mine. (*Pauses as his voice becomes serious*) A very old friend.
The DOCTOR's narration continues into the next scene uninterrupted as the SFX merge into...

SCENE 3: INT. THE HALLWAY.
Clocks ticking in an old house.

DOCTOR (*Voiceover*) On the outer edges of an old town called Perfugium, sits an old house. And in that old house, sits an old man. And he sits. And he waits. He waits for the arrival of his–
An old-fashioned doorbell rings.
DOCTOR (*Voiceover*) And it sounds as if they have arrived. The old man waits in his study as his young maid–
The bell rings again.
DOCTOR (*Voiceover*) – as his young maid leaves her cooking and with patience and a calm smile makes her way to the door to let in her master's oldest friends.
JADE (*Rushing to the door quietly, muttering to herself, not in the least calm or patient*) Yes, yes, I heard you. (*Starts to pull back the bolts on the door*) Hope you keep pulling the bell and it falls onto your– (*Then suddenly politely as she opens the door*) Inspector Schaeffer. Mrs Schaeffer. Please do come in. The Master is expecting you.
VICTOR (*Rushing in through the door. Full of bluster*) Ah! Good evening to you, Jade! Mmm... what is that divine smell?
JADE It's stuffed venison, sir. May I take your coat, ma'am?
JACQUELINE Yes. Thank you, Ja–[5]
VICTOR (*Interrupts*) It smells exquisite! Jade, I swear the Empress herself doesn't eat as well as your master.
JADE takes their coats.
JADE Oh, thank you, sir. Very good of you to say so.
VICTOR I'm just saying it as it is, girl!
JADE Well, if you'd like to follow me, sir, ma'am, the Master is waiting for you in his study.
VICTOR Lead on, Jade! Lead on and we shall follow! (*SFX: They start walking*) I do hope he's got the fire alight. It's a bitter night out there.
JADE They do say there's a storm coming, sir.

JACQUELINE A storm?
VICTOR Don't worry, my love. I think we'll be well protected from the elements in here.
JACQUELINE I was more concerned about my–
VICTOR (*Interrupts*) I think your street urchins will be able to take care of themselves for one night, my sweet.
JACQUELINE (*Through gritted teeth*) Yes. Thank you, Vic–
JADE (*Interrupts*) Through here, sir, ma'am.
She opens the door to the study and shows them through.
JADE Sir. Your guests have arrived.
JOHN (*Chuckling*) Victor! And my beautiful Jacqueline! How are you?
He moves towards them (and us).
JOHN Come in. Come in. Thank you, Jade. I'll call you when we're ready to dine.
JADE Very good, sir.
She leaves, closing the door behind her.
VICTOR John, you old rogue. How the devil are you?
JOHN Not bad–
JACQUELINE (*Interrupts*) Oh, happy birthday, John! (*She kisses him*) We were worried you were going to cancel this evening's little get-together.[6]
JOHN My dear! And miss out on a night of your companionship? Why ever would I do such a thing?
JACQUELINE Well, you haven't been at the Sanatorium for days! Have you been ill?
JOHN Well I–
JACQUELINE (*Interrupts*) Did you have a chill? You should wrap up warmer, you know!
JOHN I am fine. (*Laughs*) Really, I am. I was a little out of sorts but I'm all the better for seeing you two. How are you both?
VICTOR Muddling along, John. Muddling along.
JOHN Where are my manners? Let me pour you both a drink. Wine?
JACQUELINE Ooh, yes! Some of that delicious red you make yourself.
JOHN Now let me just–
VICTOR (*Interrupts*) Just a small glass for Jacqueline. You know how... flighty she gets.
JOHN Come on now, Victor. Tonight is a celebration.
VICTOR (*Interrupts*) I think I know my wife best, thank you, John.
JOHN Of course, my apologies.
He pours three glasses of wine.
JOHN There you go. And there.
JACQUELINE Let us drink a toast to our good friend, Doctor John Smith, on this, the night of his birthday!
VICTOR And wishing you many more to come!
They chink their glasses together and drink.
JOHN Thank you both. We should also drink a toast to old Woolstencroft for departing this mortal coil and leaving me this huge house and thus the lifestyle to which I am rapidly becoming accustomed.
They all laugh.

VICTOR And leaving you a wonderful maid.
JOHN Jade?
VICTOR She's certainly a pretty young thing, John.
JOHN (*Has obviously never considered JADE in this way*) Yes, I suppose she probably is. I believe she has a young man in town.[7]
VICTOR Young men never have money or intelligence, though John. Perhaps you–
JACQUELINE (*Interrupts*) Victor!
VICTOR Ah... but she doesn't compare to my sweet and charitable Jacqueline.
JOHN (*Quietly*) No... (*Louder*) So you like what I've done with the study? I've tried to make it a little more homely. I'm afraid old Woolstencroft had an unhealthy obsession with darkness.
JACQUELINE Oh, but it's a wonderful house! So old. Well, apart from the curse![8]
JOHN Ah, yes, the curse!
VICTOR Curse?
JOHN The curse! Your beloved wife told me all about it! Bit of a family–
VICTOR (*Interrupts with a hint of jealously*) When?
JOHN Oh... ah, just after I inherited the place.
JACQUELINE You tell him, John.
JOHN Well, you know how Jacqueline's ancestors, the Uttersons, founded Perfugium many years ago?
VICTOR How could I forget? Her mother reminds me every time we meet. (*Shrill voice*) 'You've married into the Founding Family, Victor. Moved up the social scale now.'
They laugh.
JOHN Well, the Uttersons were said to be a devout, disciplined family. Well... most of them. One of them, Sir Joseph Utterson was, I believe, the black sheep of the family. A gambling drunk, he was said to cavort with whores and beggars. His family shunned him, so he built himself this house and continued his life of debauchery within these walls.
VICTOR Debauchery, eh? Doesn't sound that bad!
JOHN Ah, but then one night he went too far. He procured himself a young girl, plied her with brandy and absinthe, believing her to be one of his ladies of the night. Only she wasn't. And... during their 'night of wickedness' she died. Her father, seeking revenge, slaughtered Sir Joseph and all his servants–
VICTOR (*Interrupts*) And placed a curse on the house that whoever lived here would meet a similar fate?
JACQUELINE (*Claps her hands*) You have heard it!
VICTOR It's hardly the most original legend, my darling. Superstitious claptrap!
JACQUELINE Oh, Victor! You're no fun! Just think! The ghost of Sir Joseph could be in this very room.
JOHN (*Behind JACQUELINE's shoulder*) Boo!
JACQUELINE John![9]
VICTOR laughs. Very briefly and almost unnoticeably a whispering voice laughs along with VICTOR.

VICTOR (*Laughing*) I'm afraid my wife has the same ridiculous sensibilities as ever, John. Oh, I nearly forgot. Your present...
JOHN Oh, thank you both. Really, I wasn't expecting...
VICTOR I wouldn't get too excited, old man. I'm afraid I've been rather busy with work and so Jacqueline had to choose it. Bound to be some ridiculous, romantic rubbish.[10]
JOHN I'm sure it will be excellent. Shall I open it now, or after dinner?
JACQUELINE Oh, after dinner! My stomach feels as if my throat has been cut.
The whispering voice, again almost unnoticeable, sniggers as JOHN speaks.
JOHN After dinner it is then. If you'll both excuse me, I shall see how Jade is getting on.
VICTOR Of course.
JOHN leaves, closing the door.
VICTOR (*Lowered voice*) There you go again. Making a fool of yourself, Jacqueline. Fawning over him. He's not one of your charitable cases.
JACQUELINE (*Lowered voice*) And I see, my dear husband, that you are doing your best to ruin what could be a perfectly wonderful evening. What is the matter with you tonight?[11]
VICTOR Oh, Jacqueline, you do know me too well.
JACQUELINE Indeed I do. So? What's wrong?
VICTOR There's been... there's been another murder.
JACQUELINE (*Shocked*) Oh... (*quieter*) oh, I'm so sorry. Was it the same as the others?
VICTOR Yes. Another poor young girl. This one wasn't even a– I had... I had to tell her mother.[12]
JACQUELINE Oh, Victor. I am sorry. And was she–
VICTOR (*Interrupts*) Like the others? Yes. All these years as an Adjudicator and I still cannot understand how anybody could do such a thing.
JACQUELINE And you're no nearer to finding the killer?
VICTOR No. (*Sips his drink contemplatively*) He's playing with us.
JOHN returns.
JOHN Playing? I hope you two aren't planning more games for later. If I remember correctly, last time, Victor, you managed to fleece me out of a great deal of money!
VICTOR (*Quietly*) No... no.
JOHN Is something amiss?
JACQUELINE (*Trying to brighten the mood*) We're fine, John. Is dinner ready?[13]
JOHN Indeed it is!
JACQUELINE Good! I'm famished. I swear I could eat a horse.
JOHN (*Deadpan*) It is funny that you should say that...
They laugh.
JACQUELINE Well, a lady should never arrive at the table unescorted. If you will each take one of my arms... (*To VICTOR*) there... (*To JOHN*) thank you.
They leave the study and walk down the hall.

JOHN So, I believe you two were at the theatre the other evening.
JACQUELINE (*Laughs*) Oh, wait until I tell you about it, John. Victor what did we think of (*dramatically*) *Portentum*! (*She laughs*)

SCENE 4: SILENCE.
Silence, then very quickly...

VOICE (*Whispers*) I know you can hear me. (*Sniggers*)
This should be very sudden and quiet, almost subliminal.

SCENE 5: INT. THE DINING ROOM.
We hear JOHN, JACQUELINE and VICTOR approach the dining room – another clock is ticking.

JACQUELINE (*Muffled, still laughing*) And they kept... oh, they kept breaking into song. (*Sings in an operatic/OTT style*) 'And hence one master-passion in the breast, Like Aaron's serpent, swallows up the rest.'[14]
VICTOR (*Muffled laughter*) As you hear, John, I did not choose my wife for her musical abilities.
The door opens and they enter.
JACQUELINE Oh, but it was so ridiculous. This boy was just killing people for no apparent reason. But when one of his victims rose up from the dance hall floor and began to sing... well, I wasn't the only one laughing, was I dear?[15]
VICTOR No. I was disappointed myself. Would have liked some kind of reason as to his motives.
JOHN Is there always a motive?
VICTOR Isn't that what you always tell me? Whenever I suggest otherwise you start quoting one of those damn books of yours!
JOHN Yes. I do not know. Recently, I have begun to wonder if sometimes those who kill simply have a different morality to the rest of–
He is interrupted by the cat squealing as he stands on it.
JOHN (*Gasps*) Wretched creature! Come on, get out! Out, out![16]
JACQUELINE Oh, did the poor kitty get in the nasty man's way? (*She continues making 'mewing' noises to the cat and talking to it as JOHN and VICTOR speak*)
JOHN Poor kitty nothing. I swear the animal is cursed. At night, I'm positive I've seen its eyes glowing as it follows me around... waiting to pounce.
VICTOR If you don't like it so, why keep it?
JOHN It was in Woolstencroft's will. 'I bequeath my good doctor – the man who has prolonged my life for these last few years – my house, my maid and my vicious little beast of a cat.'
JACQUELINE (*Putting down the cat*) Go on then, out you go.
JOHN (*Sitting down*) Now shall we eat?
They sit down and begin to eat.
VICTOR (*Chewing*) Mmmm... John... this is superb...[17]
JACQUELINE Victor! Don't talk with your mouth full.
VICTOR (*Laughing*) Ah... there she goes again, John! Sorry, my blue-blooded beauty!

JACQUELINE (*Stung*) Victor!
JOHN (*Quickly*) Would anyone like more wine? Jacqueline? You're not eating?
JACQUELINE I don't seem to have a knife...
VOICE (*Whispers – almost subliminally*) Gonna cut your throat.
JOHN Oh, I must apologise. I'll call for Jade.
JACQUELINE No... no, I'll go and fetch one. It will give me a chance to see more of my ancestor's workmanship.
JOHN If you wish. But, please, do not be long.
JACQUELINE (*Stands up*) Gentlemen.[18]
JOHN and VICTOR stand. She leaves and they sit down again.
JOHN Is something wrong, Victor?[19]
VICTOR What do you mean, old man?
JOHN Jacqueline and yourself – you both seem... on edge.
VICTOR If I didn't know better, I'd swear you two had some sort of mystical ability, you know. (*Pause*) He's killed again.
JOHN Damn! I should have been at the Sanatorium!
VICTOR (*Interrupts*) You wouldn't have been able to do anything, John. You can't save them all.
JOHN I might have been able to.
VICTOR No John–
JOHN (*Interrupts – agitated*) I might have been able to–
VICTOR (*Interrupts – upset*) John! You are the greatest surgeon Perfugium has ever known. Your skills are renowned throughout the town; you have saved more lives in the last ten years than many would believe possible. But... but there is nothing even you could do for a girl whose throat has been sliced so savagely as to make her head almost separate from her body. Even you could not save one whose chest has been ripped open and her heart removed. Her heart... (*He trails off, unable to speak*)
JOHN moves over to him.
JOHN (*Quietly*) Here... have some more wine.
VICTOR (*Quietly*) I'm sorry, old friend. I do not know why this one is affecting me more than the others. In our professions, John, we see death every day but – I am sorry this is supposed to be a night of celebration.[20]
JOHN pours more wine.
JOHN (*Passing the wine to VICTOR*) Victor, my ersatz birthday fails in comparison to the unnatural taking of a human life.
VICTOR I had to tell her family. I had to... I destroyed that family. Do you know what that must be like? Well, of course you don't. (*Slightly bitterly*) You have no family.[21]
JOHN You and Jacqueline have been my family since I arrived here. You have cared for me and shown me love and friendship that I do not even know if I deserve. If I even try to imagine my life without you two... well, I can't.
VICTOR (*Drinks his wine*) I'm sorry, old man. Must be getting old. Letting the job get to me. Would you mind if I got terribly drunk?
JOHN (*Laughs*) It's my birthday and my house and so I say we shall all get 'terribly drunk' and you can forget about work, Jacqueline can forget about the Hostel and I shall forget about my dark past and we will have a good night even if it kills us to do so.

SCENE 6: SILENCE.
Silence, then very quickly...

VOICE (*Whispers*) You're going to die tonight. (*Sniggers*)
This should be very sudden and quiet, almost subliminal.

SCENE 7: A CORRIDOR.
JACQUELINE is walking, her footsteps keeping the beat of the clock from the previous scene.

JACQUELINE (*Calling out*) Jade! Jade!
JADE (*From a distance*) I'm coming, ma'am.
JACQUELINE (*Shivers, then to herself*) Cold...[22]
The whispering voice – sniggers – by now this is becoming more noticeable.
JACQUELINE (*Calling out*) Where are you?
We hear a sound of scratching against woodwork.
JADE (*From a distance*) In the scullery, ma'am. I'm coming.
The scratching gets louder.
JACQUELINE What is that?
JADE (*From a distance*) What's what, ma'am?
The scratching gets louder and more frantic.
JACQUELINE Hello? Is somebody there?
The scratching gets louder and JACQUELINE stops walking. Her footsteps stop, the sound of her heartbeat fades up, getting faster. The scratching gets louder and more frantic and seems to be coming from all around her.
JACQUELINE (*Starting to panic*) What is that? Who's there?
JADE (*Suddenly loud in JACQUELINE's ear*) Ma'am?
The heartbeat stops and the scratching becomes quiet.
JACQUELINE (*Gasps*) Jade!
JADE Ma'am?
JACQUELINE That noise...
JADE I'm afraid there might be some mice in the house, ma'am. Unfortunately the cat seems more interested in following the Master than in catching rodents. Are you–
JACQUELINE (*Interrupts*) I'm fine. Now, the reason I called you is because the table has not been set correctly.
JADE Ma'am?
JACQUELINE The table... My knife is missing.
JADE That's not possible!
JACQUELINE (*Shocked at a servant speaking this way*) I beg your pardon!
JADE I'm sorry, ma'am. I mean... I set three places. The Master, yourself and Inspector Schaeffer. Three forks, three spoons, and three knives.
JACQUELINE Well then, my knife would appear to have vanished into thin air. Perhaps you'd be so good as to fetch me another one.
JADE Of course.
They start walking.
JADE I will bring it to the dining room, ma'am.
JACQUELINE I'd like a word with you first.
JADE Ma'am?

JACQUELINE How old are you, Jade?
JADE I will be twenty next month, ma'am.
JACQUELINE Twenty? That's very young.
JADE I was working for the old Master–
JACQUELINE (*Interrupts*) Mr Woolstencroft?
JADE That's right, ma'am. I joined Mr Woolstencroft's service on my fourteenth birthday and then, after his death, I stayed on for the new Master.
JACQUELINE And how do you find your new Master?
JADE He is a good man. And very learned. He's not like the men from the town. He reads books!
JACQUELINE Books, eh? Well!
JADE Is something wrong, ma'am? Only you seem – oh, here's the kitchens, I'll fetch you that knife.
JADE opens the door and they enter the scullery as they continue talking.
JACQUELINE How much do you know about your new Master, Jade?
JADE I know there is a mystery about him, but that is all. Maybe if you could tell me more...
JACQUELINE John Smith is a wonderful man. He is the kindest, most thoughtful man I have ever met.
JADE But Inspector Schaeffer–
JACQUELINE (*Interrupts with an embarrassed giggle*) Oh, of course, except for the good Inspector. But we know where Inspector Schaeffer came from, don't we?[23]
JADE I'm not sure I understand, ma'am. Here's your knife.
JACQUELINE Thank you. I know your Master's appearance is, at first, off-putting and I know that his amnesia can cause worry as to what his past–
JADE (*Interrupts, struggling with the word*) 'Amnesia' ma'am?[24]
JACQUELINE His lack of memory. (*Beat*) Let me explain. Doctor John Smith, was found wandering the streets of Perfugium ten years ago today. He has no memory of his previous life, no memory of who he was. Because of his physical appearance we believe he may have survived a terrible accident, perhaps a fire. We do know that he is clearly a good man My husband and I are here for his birthday.[25]
JADE Birthday? But if he has no memory–
JACQUELINE Indeed. This is not his real birthday. This is a celebration of the ten years he has spent in our town.
JADE I did not know any of that, ma'am, thank you. May I ask...
JACQUELINE Yes?
JADE Well... he does not know where he is from?[26]
JACQUELINE That's correct. He is a man of mystery and I know (*Pauses*) I know how intriguing that can be to a young woman.
JADE He is an intriguing gentleman.
JACQUELINE Yes... he is. Of course, he wouldn't be interested in a girl such as yourself.
JADE (*Shocked*) Ma'am, I–
JACQUELINE (*Interrupts*) Oh, please do not take offence. I'm sure a pretty young girl like you has the pick of many a young man. It's just

that I know of a number of young women who have believed that because of his missing memory, because of his physical disability... well, I'm sure we understand each other.

JADE I think we do, ma'am. If you'll excuse me, I must prepare dessert.

JACQUELINE Oh good! What is it?

JADE Marinated figs with a raspberry coulis. The Master's favourite.

JACQUELINE Wonderful. If you'll excuse me...

JADE Of course, ma'am.

JACQUELINE leaves the kitchen. Fade down.

SCENE 8: INT. THE DINING ROOM.

Fade up as VICTOR talking. The clock ticking. They are all eating and talking boisterously.

VICTOR ... well, I don't understand it, I really don't.

JACQUELINE It's who I am.

VICTOR But to consort with criminals?

JOHN Oh, come on now, Victor. We cannot categorise them so simply.

VICTOR It is a fact universally acknowledged that those without homes or a decent family upbringing descend rapidly into a criminal lifestyle. Pickpockets, prostitutes and the rest.

JACQUELINE But if we try and help them–

VICTOR (*Interrupts*) Which is very noble, my dear, but why you? Why do you feel the need, with your privileged upbringing, to run a hostel for them?

JACQUELINE Perhaps because of my upbringing? Since I was a child, I have had it drummed into me that I am somehow superior–

VICTOR (*Interrupts*) Ah! So, it is out of guilt?

JOHN (*Laughing*) And I thought I was the one who always looked for motives, Victor!

JACQUELINE But I would never talk down to another merely because of their upbringing...

Her voice merges into the following lines as the conversation and the evening continues.

VICTOR ...crime, crime, crime! I mean, what say you, John?[27]

JOHN I'm afraid I agree with your wife. I believe that all life is precious. I am surprised you feel otherwise. I thought you disapproved of social superiority.

VICTOR It's not that. I'm not explaining myself very well. It is not what you are born into but what you do with your life. The girl today... the girl we found. She wasn't a whore like the others. Do not tell me that her life was therefore not of more importance![28]

JACQUELINE Of course it wasn't! The others may have been-

VICTOR (*Interrupts*) Be honest, Jacqueline! Who of us here does not place such judgements? We hear of a death. Our first reaction is one of sadness. We then discover that the victim was a prostitute or a member of a criminal gang and we immediately, almost unconsciously, feel that it is therefore of less importance. That, perhaps, in some small way, they deserved it.

JOHN Much as I hate to agree, agree I must. Perhaps, it is part of what makes us... human. However, I do believe that Jacqueline's work is imperative if we are to improve...

Again his voice merges into the following lines as the evening moves forward.

JACQUELINE And you still have had no luck?

JOHN No. I must have read a thousand or more books in an attempt to jog my memory. I have visited hypnotists, and specialists, and only the Empress knows who else, and yet still I have found no way to light the darkness in my mind. But let us not dwell on it. Not tonight.

JADE enters.

JOHN Aah! Here's Jade with dessert! More wine, Victor?

Again his voice merges into the following lines as the evening moves forward.

VICTOR ... and so I said, 'Fetch me everything on the menu!'

They all laugh.

JOHN (*Laughing*) How they must appreciate your patronage, Victor!

JACQUELINE (*Laughing*) Victor! Are you drunk?

VICTOR What? No. No, no, no, no! Well, yes actually...

They all laugh.

VICTOR But while I am standing. (*He* stumbles) Oops!

JOHN (*Laughing*) Just about!

VICTOR I want to make a speech... no, a toast! (*Seriously*) These last few days have not been easy for us. John, old friend, you have been ill and are no nearer to understanding what... well, what you are! I have seen... seen things I would not wish on anyone... and I don't just mean that blasted musical!

They laugh.

VICTOR But... but tonight is a night to forget all that and to... well let's have no more talk of death!

JACQUELINE Hear he–

VICTOR (*Interrupts*) Or curses!

JOHN Quite–

VICTOR (*Interrupts*) Or proph– procephies... prophecies!

JACQUELINE I think–

VICTOR (*Interrupts*) And let us celebrate! It's good old Doctor John Smith's birthday! (*His voice starts turning nastier*) Except it isn't of course.

A heartbeat starts to fade up, getting louder and faster.

JACQUELINE (*Amused*) I'm sorry, John. He was drinking before we arrived here.

VOICE (*Whispers*) You know what he is!

VICTOR (*Suddenly shrieks*) The blood! I can smell it on my hands!

JACQUELINE (*Terrified*) Victor! John, perhaps–

VICTOR (*Interrupts shrieking*) Shut up! Don't turn to him! He doesn't even know who he is! Who are you John, 'old friend'? You can't remember! What are you hiding? And look at you! What are you? (*He throws his glass at the wall causing JACQUELINE to scream. Shouts*) What are you?

The heartbeat suddenly stops as VICTOR falls silent.

VICTOR (*Quietly*) Dear God... John, I am so sorry. I don't even know what I'm saying...[29]
JACQUELINE Victor? What's happening to you?
VICTOR I don't... I don't know! John! I am so truly sorry. Please, I must have drunk more wine than I thought. Please forgive me![30]
JACQUELINE John?
JOHN I did not know you thought this way, Victor.
VICTOR I don't! It's as if something is in my head... (*The whispering voice sniggers*) trying to... I cannot apologise enough John!
JOHN And you, Jacqueline? Do you believe that I am hiding something?
JACQUELINE No, of course not! And neither does Victor. Do you, Victor?
VICTOR No! Please, old friend![31]
JOHN You are obviously under a great deal of pressure. The horrors you have seen recently must have... well, it must be very difficult. But, I assure you, Victor, I am not trying to hide anything. I would give anything to know my past. Anything to know what... who I am.
VICTOR I know you would! I don't understand why I... perhaps I should seek medical help... I don't...
JOHN (*Humorously*) And now you're questioning my skills as a doctor?
VICTOR (*Laughs*) No, of course not. (*Quieter*) I am sorry.
JOHN It is partly my fault. Home-made wine is always stronger...
VICTOR Yes... perhaps I should not have drunk so much.[32]
JOHN It is forgotten. The murders are making you see shadows where there are none. You see the world... no you see people as good or bad... law-abiding citizens or criminals... and you believe that it is something in them that causes them to be this way. Perhaps, because we do not know what I was, you find it harder to categorise me?
VICTOR But I do know. You are a good doctor and a damn good friend! Why would I wish-
JOHN (*Interrupts*) Please, let us think nothing of it. We should retire to the study.
JACQUELINE (*Still quite shocked*) Oh yes... and there's your present...
JOHN (*Drily*) Really? I assumed Victor's performance there was my gift. An extract from *Portentum*, no?
VICTOR laughs but still shocked at his own outburst.
JOHN Just promise me one thing, Victor?
VICTOR (*Desperate*) Anything John.
JOHN Don't start singing!

SCENE 9: THE KITCHEN.
Fade up. JADE is washing the dishes. She is humming the 'Zagreus' tune and then gradually the words come to her.

JADE (*Singing to herself*) 'They say he sits inside your head, and he sees you in your bed...' (*Pauses*) What a strange tune! Now what do you suppose put that in my head, eh?[33]
The cat mews.
JADE No... no, of course you don't know. You're only a cat! Now,

let's see if the Master left some food for you... (*continues singing*) '... and eats you when you're sleeping...'[34]
Fade down just as the whispering voice sniggers once more.

SCENE 10: INT. THE STUDY.
Fade up. The clock is ticking and we can hear the wind starting to pick up outside.

JOHN That wind is really starting to pick up!
VICTOR Yes. It doesn't sound too pleasant, does it? John, thank you for being so understanding about earlier.
JOHN Victor, you're my oldest friend. You helped keep me sane when my mind was empty. I owe you so much.
JACQUELINE (*Coughs*) Ah-hem!
JOHN And you too, of course. But, as tonight is my birthday I feel that it should be all about me! Enough talk about you two! I would like to open my present!
JACQUELINE I'm not sure if it's such a good idea now...
JOHN Come on! What is it?
JACQUELINE It's just tonight... well... what is it you want more than anything John?
JOHN A bottomless pot of gold and dominion over all of Perfugium!
JOHN laughs a fake, OTT evil laugh which VICTOR joins in with.
JACQUELINE No, really. I'm being serious.[35]
JOHN Well... to know who I am. To know what I have forgotten.
JACQUELINE takes the present and hands it to JOHN.
JACQUELINE Well... perhaps this will– oh, it seems silly now after everything else that's happening but—
JOHN (*Interrupts intrigued*) What is it?[36]
JACQUELINE Yesterday, at the Hostel, we had a visitor. A remarkable man whom we helped. So he gave me these!
She pours the stones onto the table.
JOHN What are they?
VICTOR Stones!
JOHN (*Laughs*) Victor, your deductive powers astound me once more! (*He picks up one of the stones*) They seem to be engraved, no... branded. How can they help me?
JACQUELINE It's quite simple. We place them in a circle (*She does this as she speaks*) and then take a glass... put it in the middle and...[37]
VICTOR (*Laughing*) And?
JACQUELINE (*Embarrassed*) And communicate with the spirits!
JOHN and VICTOR laugh.
JACQUELINE Well, if you're both just going to ridicule the idea...
JOHN (*Tries to stop laughing*) No... no, I'm sorry Jacqueline... it was a wonderful thought and who knows... science has failed to answer our questions. Well, Victor, are you game?[38]
VICTOR (*Still laughing*) Why not! So, come on darling? What must we do?
JACQUELINE (*Laughing despite herself*) Well, stop laughing for one! And that goes for you too, Doctor Smith![39]
JOHN I'm sorry.

JACQUELINE We each need to place a finger on the glass.
They do this.
JACQUELINE Now we need to concentrate.
VICTOR On?
JACQUELINE On the glass, Victor!
VICTOR Of course, how foolish of me!
JACQUELINE Concentrate!
JOHN (*Whispers*) What's supposed to happen?
JACQUELINE Apparently, if a spirit chooses to communicate with us then the glass will start moving. He or she will start spelling out their name and then... then we can ask it questions!
JOHN And you think the spirits will know who I was?
JACQUELINE Well... no one else does.
There is silence except for the clock ticking and the wind outside. We can also hear JOHN's, JACQUELINE's and VICTOR's breathing increasing in volume and slowing down, becoming almost hypnotic.
VOICE (*Whispers quickly*) Behind you– gonna cut your throat!
They don't hear the voice and for a short while we just hear their breathing then the glass starts to move, slowly scraping across the table.
JACQUELINE (*Whispers*) It's moving... spelling out a name... D... O... C... T...
We just hear the glass moving slowly. The main sound we can hear throughout is the breathing. All three of them are breathing at the same time and the sound is hypnotic and continues for quite a while until suddenly there is a loud flash of lightning and we hear the DOCTOR scream outside in agony. The glass flies against the wall and smashes and JACQUELINE screams and these mix with the DOCTOR's scream as they crescendo into:
Crash theme. End of Part One.

PART TWO

SCENE 11: INT. THE APARTMENT.
There is no reprise and we return immediately to the apartment. We hear the slight car horns and crowds.

MAN Well, isn't this nice? By my reckoning, your story has about five minutes before I lose my concentration and go back to killing people.
DOCTOR Oh, don't worry – killing and death is about to play a very important part in the proceedings. Now, where was I?
The reprise from Part One starts from JACQUELINE's comment about spelling out the name...

SCENE 12: INT. THE STUDY.
JACQUELINE is moaning slightly, as if she's having a migraine.[40]

VICTOR Jacqueline! You're bleeding!
JOHN Keep still, let me–[41]
JACQUELINE (*Interrupts*) A man...
JOHN Keep still! Here, wrap this around the wound.
JACQUELINE A man!
VICTOR Ssh. Calm down, Jacqueline. We just let our imagination–
JACQUELINE (*Interrupts*) No! A man at the window!
VICTOR The window?
JOHN A man?
JACQUELINE A man at the window! His face...[42]
VICTOR Did you know him?[43]
JACQUELINE His face... it was contorted... he was in agony!
JOHN Well, your bleeding seems to have stopped. Victor, fetch your coat.
VICTOR (*Moving to the door*) Ahead of you, old boy.
JACQUELINE Where are you going?
JOHN I'm a doctor. If there is an injured man, I must–
JACQUELINE (*Interrupts*) No! No, leave him...
VICTOR (*Shocked*) Jacquel–[44]
JACQUELINE (*Interrupts*) Please! I beg of you! I saw his face! I know this man means us harm!
VICTOR Don't be ridiculous.[45]
JOHN Ssh, Jacqueline. Sit down and wait here. We won't be long.
JOHN and VICTOR run out of the room.
JACQUELINE (*Quietly*) He means us harm...
The whispering voice sniggers.

SCENE 13: EXT. OUTSIDE THE HOUSE.
The storm is picking up – lots of rain and thunder. JOHN and VICTOR shout over the wind.
JOHN (*Shouts*) Can you see him?
VICTOR (*Shouts*) This blasted rain... can't see a blood– (*Suddenly*) I've found him![46]

JOHN (*Shouts*) Where? Where are you?
VICTOR (*Shouts*) Over here! He looks in a bad way, John!
JOHN (*Shouts*) Don't move him! (*Quieter as he reaches VICTOR*) Here. We'll have to get him inside.

SCENE 14: INT. THE STUDY.
The clock is still ticking and the storm can be heard from outside.
JADE Ma'am? You called for me.
JACQUELINE Yes... Doctor Smith and my husband are bringing in an injured man. He might need you to prepare–
She is interrupted by the sound of JOHN and VICTOR bursting into the room, carrying the unconscious DOCTOR.
JOHN (*Struggling*) Over here...
They lay the DOCTOR down on the table.
JOHN He seems to be burned.
VICTOR Struck by the lightning?
JOHN Yes. I expect so.
JACQUELINE Is there anything we can do?
The whispering voice starts chanting the 'Zagreus' rhyme – fading up from silence but not too loud.
JOHN Good. Now go and fetch some– (*Annoyed*) What is that? Can anyone else hear it?
VICTOR What?
JOHN That whispering... that–
He is interrupted by a groan from the DOCTOR.
JACQUELINE He's waking up!
JOHN Good. Now go and fetch – one moment! I... I... I think... he seems familiar...
JACQUELINE You know who he is?
JOHN I don't know. His face...
The DOCTOR groans once more as the whispering voice gets louder.
JADE Master?
JOHN His face... Can you hear me? Who are you?
JACQUELINE His eyes...
VICTOR They're opening...
JOHN Who are you?
There is a pause in which suddenly the whispering voice and the clock stop.
JOHN Who are you?
DOCTOR Death!
The DOCTOR then screams again.

SCENE 15: INT. THE APARTMENT.
We hear the slight car horns and crowds.

MAN Well... that's nice! This really is a cheerful tale!
DOCTOR Well, I never said it would be a happy story.
MAN So... I'm about to kill someone and to convince me that life is for living you're telling me a story about a group of hypocrites who-
DOCTOR (*Interrupts*) Hypocrites?
MAN Yes! That Jacqueline. One minute she's all sweetness and light, the next she's having a go at the maid.

DOCTOR Jade?
MAN Yes, Jade. And Victor! He's no better. (*Bluster*) 'You old rogue' and yet he obviously doesn't trust John. In fact, John seems to be the only sane one in the house and he doesn't even know who he is! And as for that bloke they've found – 'Who are you?' (*Dramatically*) 'Death!' He's obviously going to be another nutter.
DOCTOR (*Slight laugh*) Really?
MAN Yeah! Listen, mate, if you're going to tell a story you should put at least one likeable character in it. Is this a ghost story?[47]
DOCTOR It's a true story. So do you believe in ghosts?
MAN Dunno. But, yeah! Maybe the ghost of Sir Wotsit is channelling itself through John and that– [48]
DOCTOR (*Interrupts cheerfully*) Are you telling this story or am I?
MAN Oh yeah, sorry.[49]
DOCTOR Now then, the man spoke. And the word he spoke was 'death'. Victor ushered the ladies out of the room and left John to care for his patient.

SCENE 16: INT. THE STUDY.
THE DOCTOR is screaming. The scream blocks out all other sound.

DOCTOR (*Voiceover*) The man's clothes had charred slightly from the lightning strike. With care, John removed them and wrapped the man's skin, where necessary, in wet towels to try and ease the pain. John was a good man who believed that all life was precious. But there was more to this patient. His face, the burnt clothes, even the man's endless scream. All these battered at the barrier in his mind, threatening to destroy it, threatening to allow him memory of what once he had been.[50]
The screams stop. We hear the DOCTOR breathing short, harsh breaths.
DOCTOR (*Voiceover*) And then... the patient became still. John, exhausted from the work he had done, fell into a reverie. He sat next to the patient, his other guests forgotten. This could be it! After ten years, this could be it!
The breathing fades down and is replaced by the clock ticking and the storm outside.
JOHN (*Quietly*) After ten years, this could be it! (*Pause*) Who are you?
The DOCTOR coughs.
JOHN (*Quietly*) Can you hear me? Hello? Let me get you some water.
DOCTOR (*Still semi-conscious*) Where... where....
JOHN Ssh. Ssh. Here, drink this.[51]
He gives the DOCTOR some water to drink. The DOCTOR wakes up and, seeing JOHN, gasps.
JOHN Hello. Try not to move.
DOCTOR Where am I?
JOHN In my study. I... I'm sorry but do you know me? Do you recognise me?
DOCTOR What? Is this some kind of joke?
JOHN No! I am sorry, it's just... your face. It seems familiar to me.
DOCTOR You don't know who I am?

JOHN No... do you know who I am?
DOCTOR Don't you?
JOHN No. Well... currently I am Doctor Smith, resident physician here in Perfugium.
DOCTOR Perfugium?
JOHN Yes. Do you not know where you are?[52]
DOCTOR (*Mutters*) Perfugium! Oh, not now. I'm not ready. (*To JOHN decisively*) I am sorry. I have never met you before.
JOHN Oh. Are you sure? It's just that when you first awoke– (*realises*) oh, it was my appearance, wasn't it? Do not be shocked by my disturbing aspect. I no longer am. To be honest, it is the one constant from my life before Perfugium. Every day I stare at my own reflection, willing it to... but, I'm sorry. I am not being much of a host, or a doctor. How are you feeling?[53]
DOCTOR I have felt better.
JOHN You may not feel it now but you are a lucky man.[54]
DOCTOR Lucky?
JOHN Perfugium is no longer a safe town. We are plagued by a murderer.
DOCTOR Really? I thought when the colonists settled here, they based their society on what they perceived as a highly moralistic template. Very Edwardian. Terribly hot on morals, those Edwardians. (*Quietly*) And hypocrisy.
JOHN (*Not hearing the last bit*) Yes. It is a shocking affair. I presume you are not from Perfugium yourself? (*Pause*) No, I thought not.
DOCTOR Will you tell me about the murders?
JOHN Why do you want to know about them?
DOCTOR I came to Perfugium to find a friend of mine.
JOHN Oh. You fear they may be dead?
DOCTOR I haven't heard from them in quite a while.[55]
JOHN Well, there have been twelve murders so far. Eleven of the victims were prostitutes. The twelfth... a young girl of only fourteen. They were all found with their throats cut and then... I am sorry, but are you sure you want to hear about this?[56]
DOCTOR Yes. That's why I'm here. (*Pause*) Well, one of the reasons. Please, continue.
JOHN If you are sure. The girls' bodies were also sliced open and their hearts removed.
DOCTOR That's terrible.
JOHN I know.
DOCTOR And were there any other connections between the murders? Were they committed in the same place? At similar times?[57]
JOHN No. The only other... well, they were all found covered in green blankets or sheets. Like shrouds.
DOCTOR Green?
JOHN It is the colour of death, here in Perfugium. It represents the return to nature.
DOCTOR I see.
JOHN How are you feeling?
DOCTOR I'm fine – this is all rather confusing for me.
JOHN Do you really believe your friend to have been one of the victims? What was her name?

DOCTOR No... my friend wasn't one of the victims. He must still be missing...

JOHN Well, perhaps I can help you there. Victor Schaeffer, a very good friend of mine, is the local inspector. He might be able to find your missing friend. He was the other gentleman who– [58]

DOCTOR (*Interrupts, excited*) Others. There are others here!

JOHN Yes... They are in the dining room. Victor, that's Inspector Schaeffer, and his wife.

DOCTOR Can I ask... how are you helping Inspector Schaeffer? I would have presumed that the murder victims were beyond the help of a doctor.

JOHN Victor is an intelligent man with great deductive skills but... have you ever had dealings with an Adjudicator?

DOCTOR I have known one or two.

JOHN They can be... a little limited. Their investigations rely solely on facts that can be proven. I am a doctor of the physical body but I am also something of an amateur psychologist.

DOCTOR Ah! (*Looking around*) So I see from your books! [59]

JOHN (*Excited*) Ah, yes, my books! It's something of a collection, isn't it?

DOCTOR Indeed it is!

JOHN walks around the study, removing books as he speaks.

JOHN Each book in this room deals with the mind. I own medical texts written by highly regarded professionals... here, *The Divided Self* by Doctor Julia Steer... amateur scribblings such as... ah, here, *Man: Two Hearts in One Mind* by Professor Summerfield and... then noted works of fiction, Dostoevsky... Stevenson... Welsh. All deal with what it is that makes us who we are. All trying to understand the human condition.

VOICE (*Whispers almost subliminally*) Human? (*Sniggers*)

DOCTOR A remarkable collection!

JOHN The subject interests you?

DOCTOR Oh, greatly. May I...?

JOHN By all means! It's so refreshing to meet another like myself. But, do be careful. Your wounds are healing at a really quite extraordinary rate, but you may still– [60]

The DOCTOR gets up.

DOCTOR It appears that I am mostly uninjured. Thank you for saving my-

JOHN (*Interrupts*) Oh, think nothing of it! Now... here...

DOCTOR (*Reading*) 'One point that required clearing up was, whether the crime is the result of disease, or whether the crime, by virtue of its nature, is not always accompanied by some morbid phenomena; but this the young man did not feel himself able, as yet, to solve. While–'

JOHN (*Interrupts*) '...reasoning thus, he persuaded himself that he, personally, was secure against any such mental weakness, and that he was capable of retaining his resolution and intelligence throughout his enterprise for the simple reason that the latter was not a crime.' Dostoevsky – a remarkable writer.

DOCTOR Indeed. So have you been able to profile the killer?

JOHN Alas, no. I am not quite as skilled as these others... I can see that there are patterns... but, recently, I have begun to... well...

DOCTOR What?
JOHN It is difficult to explain. I have begun to question whether indeed there must always be a motive... whether, indeed, that a killer must always have a reason, no matter how twisted, to kill.
DOCTOR But what other explanation is there?
JOHN Well I... I'm sorry, I've just realised I do not know your name!
DOCTOR Ah, yes... Well, I am a doctor, like yourself. Doctor Smi– Sutton. Vaughan Sutton.
JOHN Well, Doctor. Let me ask you something. All these books here try to unravel the motives of why people behave in the way that they do. But... what if, in some cases, there is no motive? No reason? Tell me, Doctor, do you believe in evil?
The whispering voice sniggers.
DOCTOR Why do you–
JOHN (*Interrupts*) Do you believe that evil, as a concept, exists?
DOCTOR Somebody... somebody once told me that exposure to evil, even the smallest amount, can corrode the soul.
JOHN So they believed it be substantial... tangible perhaps? And what did you say?
DOCTOR Well... that evil is relative.
JOHN So you don't believe in it then?
DOCTOR Oh, I believe that people can commit terrible acts, such as murder, but there is usually a motive.
JOHN But not always?
DOCTOR What do you mean?
JOHN (*Quite excitable*) I mean... I don't know... there isn't always a motive. What if someone commits murder just because, that's who – that's what – they are?
DOCTOR Oh, I see. You mean if nature as opposed to nurture has defined them?
JOHN Exactly. Have you ever met anyone who could be described thus?
DOCTOR I have met a number of... criminals... killers in my time but they usually have a motive. There is usually a reason that makes sense to them, at least. But... there was one man...
JOHN He had no motive for what he did?
DOCTOR Nothing that could be explained, no. He was a terrible man, responsible for the deaths of a countless number. I used to try and dismiss him as a madman or as...
JOHN As evil?
DOCTOR Yes. As a monster.
JOHN It's far more comfortable to point a finger and declare someone a devil than to call upon your imagination to try and understand their world. Because your imagination is a reflection of yourself... [61]
DOCTOR Ah, yes, so by admitting you understand 'them' then you must be acknowledging a similarity between yourself and the monster?
JOHN Exactly! But... what if it's true? What if, say, the man you are talking about, is purely evil? What if no amount of analysis or trying to understand would explain why he did what he did?[62]
DOCTOR He was an old friend of mine. Then... an old foe. He used to call himself 'the Master'.

JOHN (*Thoughtful*) The Master? That name–
DOCTOR (*Interrupts*) It is perhaps best that we do not talk of him.
JOHN Were you close to him?
DOCTOR At one time... yes.
JOHN So, presumably, once he–
DOCTOR (*Interrupts*) I'm sorry. I really would rather not talk about him.[63]
JOHN Of course. I am sorry. Anyway, I then began to wonder that if all those who had no motive, those who we thought of as 'evil' might instead be technically classified as insane. Psychotic, perhaps.
DOCTOR A friend of mine – she was also something of an amateur psychologist – once said to me that 'the critical test of whether or not a person is psychotic is a lack of congruity – an incongruity, a clash between him and me.' Of course, she'd had a little too much wine at the time.
JOHN You mean that there might not be such a thing as sanity or madness – merely a different way of seeing the universe? Of seeing each other?
DOCTOR Do you see me as I see myself? Do I see you as you see yourself? When you see the colour red do you see the same colour red that I see? Or is your red my blue?
JOHN So... one who suffers such an affliction is merely trying to help the rest of the universe see the same colour red?
DOCTOR Perhaps...
JOHN So there is no such thing as evil. It doesn't exist.
DOCTOR A man who kills because of motives can be questioned. A man who kills because he is ill, can be certainly helped. A man who kills because... well, because he was born, fated even, to be evil? Well, that is a true tragedy in itself.
JOHN (*To himself*) Knowing you were evil and no matter what you did to try and stop yourself...
DOCTOR But, may I ask why you have started to think this way? You say you used to believe that there must be motive behind every action?
JOHN Yes... it is odd. Perhaps it's this house. I inherited it from an old patient of mine. It is said to be cursed. Nonsense, of course. But... since moving in I have felt as if... as if there is a presence or something... something is making me have thoughts that I am sure are not my own and yet... yet they feel right!
DOCTOR Thoughts?
JOHN Oh, I am certain it is nothing. As you may have gathered, I am suffering from a form of amnesia. I have no memory or recollection of my life from before I arrived in Perfugium.
DOCTOR And when was that?
JOHN Ten years ago. I stumbled into Jacqueline's hostel – that's Inspector Schaeffer's wife... she runs a kind of hostel for the homeless and deprived... well, I stumbled in there without any knowledge of who I was or where I came from. But (*slight laugh*) look at my face... I clearly have some history![64]
DOCTOR And your interest in psychology stems from this?
JOHN Yes. I have been trying to discover what could cause a man to entirely forget his whole life. A traumatic incident of some sort.

Perhaps a fire, which would explain my physical condition as well as my mental one.

DOCTOR A fire?

JOHN Let us sit down. I will tell you but you mustn't breathe a word of this to the others. They are my closest friends and I couldn't bear it if they feared me.

They sit down.

JOHN It is odd that I feel I can talk to you! As if we have known each other for years. Although perhaps it's because we haven't known each other for years

DOCTOR Yes... perhaps.

JOHN Well... (*Pauses*) I had the first one about three months ago, not long after I moved into this house. I... I was helping a young lady give birth. She has been a patient of mine for a while and everything was going well. She pushed forth that new life into our world and I held him in my arms. A beautiful baby boy, so innocent his eyes weren't even open to the world. And as I held him I had this image... this thought that I could smash him to the floor! I could throw him with all my force and watch his helpless little body fall apart as it hit the ground, the blood splashing across the sterile white tiles. I could take his life as easily as I had helped bring him into the world![65]

DOCTOR But you didn't?

JOHN Of course not! I could never harm anyone, especially not a newborn child! But... but why did I think it? Why would I? Unless, it is some kind of flashback to my previous life. But then, what would be my motive for such an act? It would be an act of pure evil!

VOICE (*Whispers almost subliminally*) Are you evil?

DOCTOR So you fear that, despite everything, deep down inside of you... you are evil? These fantasies... you fear they may be representative of what you once were?[66]

JOHN I do not know. I hope not. I would almost prefer to believe in the curse.

DOCTOR Ah, yes, this curse–

JOHN (*Interrupts*) Oh it is obvious and clichéd... many years ago there was a death in this house and people believe that those who live here will suffer from madness or fall victim to a violent death.

DOCTOR And the others? Your friends? Have they been affected?

JOHN Well... that is why I have invited them here. I cannot believe, myself, that I have been so manipulative but... I invited them here to see if they would notice anything. Victor, like I say, is a very pragmatic man, almost stubborn in his belief in facts and facts alone. Jacqueline, on the other hand, is almost foolish in her readiness to believe in anything.

DOCTOR And has anything happened tonight?

JOHN (*Laughing*) You mean other than the rather obvious cliché of a mystery man arriving in a storm?

DOCTOR (*Laughs*) Other than that, yes.

JOHN Well, Victor suddenly turned on me earlier. He seems to be being affected by something. I actually feel quite guilty for inviting him here. The latest murder has affected him deeply and I'm sure whatever is happening tonight cannot be helping. Also, he seems to be forming prejudices... he almost seems to believe that criminals are the way they are, because of what they are!

DOCTOR Nature not nurture again?
JOHN Yes! Oh, it is so refreshing to meet– [67]
DOCTOR (*Interrupts*) I must ask you something.
JOHN I think I know what it will be but, go on.
DOCTOR The murders...
JOHN Am I committing them?
DOCTOR Well, I wouldn't want to be as blunt as–
JOHN (*Interrupts*) I can see you are an intelligent man, Doctor, and I would have been most surprised if that most obvious of conclusions hadn't occurred to you. Here I am, a man with no memory of what I once was, a man who fears that something may be happening to him, a man almost morbidly obsessed with the concept of evil and what motive man might have for murder... and a terrible wave of murders are currently being committed by, one can only assume, a madman.
DOCTOR Well, if I am the clichéd man from nowhere then...
JOHN I am the clichéd madman helping the Inspector whilst in actuality committing the crimes.
DOCTOR So how can you be sure that it is not you?
JOHN For a while, I feared it was. But then, a few days ago, I disturbed an intruder.A man, I don't know who he was, was in here rifling through that cabinet over there. I was so angry with him... I actually felt sick with anger at this creature going through my own personal belongings. I crept up behind him and raised a poker, ready to strike! And then I froze. I could not do it! It must have looked almost comical as I stood there trying to regain control of my own arm. But I could not. He turned around, knocked me down and left. So you see Doctor, it is impossible for me to kill.
DOCTOR Well, that doesn't really prove–
JOHN (*Interrupts*) Maybe not. But it is what I believe. Whatever these thoughts are, they are not of my own making. And Victor's behaviour tonight is proving my theory that there is something in this house. Be it a curse, or a ghost. It's either that... or madness.
A book falls off the shelf.
JOHN Ha ha! See, the ghost doesn't like us talking about him.
DOCTOR Either that or he doesn't like your taste in books!
JOHN So, the question is... will you stay and help us?
DOCTOR I don't know. I really think I should be going.
JOHN The storm is still raging outside, Doctor. You wouldn't get very far.
DOCTOR No... no, I wouldn't would I?
JOHN Of course, I won't press the matter. There are strange things happening but I am sure that we have nothing to fear.
DOCTOR You don't sound totally convinced.
JOHN (*Smiles*) No. Of course, I am scared. I am a doctor and a scientist and here I am talking of curses and ghosts! I do not pretend to understand what is happening which is why I need my friends around me and, odd though it may seem, with us only just having met, I feel we too could be friends. I sense a likeness in us – perhaps that is why I thought I recognised you. I feel we are quite similar, you and I, Doctor.
DOCTOR Perhaps we were friends in a past life.
JOHN (*Laughing*) I can just about accept ghosts and goblins but reincarnation? So you will stay?

DOCTOR I'd be honoured and delighted. It will be good to get to know–
JOHN (*Suddenly gasps and drops his glass*)
DOCTOR John!
JOHN shrieks.
DOCTOR John! What is it?
JOHN (*Possessed/whispering*) Not John...
DOCTOR The Master!
JOHN (*Possessed/whispering*) Oh, no... not yet. Don't you recognise me?
DOCTOR You! I won't do it. I can't do it!
JOHN (*Possessed/whispering*) You think he's your friend again, Doctor?
DOCTOR Please!
JOHN (*Possessed/whispering*) There will be death in this house before the sun rises!
DOCTOR No! I tell you now, I will not do it!
JOHN (*Possessed/whispering*) There will be death, Doctor, and it will be of your doing! You cannot escape fate!
DOCTOR And if I don't?
JOHN (*Possessed/whispering*) All who hear my voice shall die!
JOHN laughs. which then turns into coughing as JOHN is returned to his own body. He collapses to the floor.
DOCTOR (*Runs over to him*) John! John![68]
JOHN (*Coughs*) I am... I am fine. Why am I on the floor?
DOCTOR You collapsed.
The DOCTOR helps JOHN to stand.
JOHN (*Laughs*) Fine pair of doctors we make, eh? Again, please don't tell the others. Jacqueline especially will only worry needlessly.
DOCTOR I won't.
JOHN I shall go and fetch them. Help yourself to more wine.
DOCTOR Thank you.
JOHN leaves, closing the door behind him. A beat as we hear the storm outside.
DOCTOR (*To himself*) He really has no idea.
A book falls off the shelf.
DOCTOR Now, which book is my clumsy poltergeist trying to draw my attention too, hmm? (*Moving over and picking up the book. To himself*) *Doctor Jekyll and Mr Hyde* – oh, very apt. (*He places the book back on the shelf*) There–
He is interrupted by another book falling off the shelf and then another.
DOCTOR Very, very subtle. I heard you!
Suddenly many of the books start flying off the shelf.
VOICE (*Whispers loud and harsh*) Consider this your final warning!
Suddenly the room starts to trash itself. Books are thrown across the floor, glass is smashed. There is a wind flying through the room, overturning everything, including the DOCTOR, who struggles to stand against it.
DOCTOR I... will... not... kill... him!
VOICE (*Loud harsh whisper*) You break off the deal, Time Lord, and you die! All who hear my voice will die!

The VOICE keeps repeating the word 'die'. As the room continues to tear itself apart, we hear a loud scream echo throughout the house. It is JADE. The room being smashed and JADE's scream merge into... Music: Doctor Who *theme tune – the repeated word 'die' continues over the top of the theme tune, getting louder and louder and as the theme ends the whispering VOICE laughs.*

PART THREE

SCENE 17: INT. THE APARTMENT.
After the reprise (from 'Doctor Jekyll and Mister Hyde – *oh, very apt'), we return to the apartment – the repeated word 'die' merging into the sound of the crowds.*

MAN So is John really this 'Master' guy?
DOCTOR Only if we take the visitors' word as gospel. Do you always believe what you are told?[69]
MAN Such as this story? (*Laughs*) Dunno. And it wasn't this Master who possessed John? So someone else in the house isn't what they seem![70]
DOCTOR (*Darkly*) Someone or something.
MAN (*Laughs*) I knew you were going to say that!
DOCTOR (*Laughs*) I must be getting obvious in my old age. Do you want me to continue?
MAN Yeah! Wait a minute, though. What were Jacqueline and Victor doing through all that?
DOCTOR Waiting for John, mainly. After the arrival of the mysterious stranger, Victor had escorted Jacqueline and Jade to the dining room. There they sat, mostly in silence. Silence, though, was a difficult activity for the blustering Inspector.

SCENE 18: INT. THE DINING ROOM.
A clock ticking and the storm outside. VICTOR and JACQUELINE are drinking.

JADE Here ma'am, have a sip of water. Calm your nerves.
VICTOR Jacqueline, you are panicking unnecessarily! I am certain that John knows what he is doing.
JACQUELINE I just worry about him sometimes. It's as if he is really only ten years old. He can be so naive.[71]
VICTOR Well if that isn't the pot calling the kettle black, I don't know what is!
JACQUELINE Oh, don't start Victor. I just have a strange feeling...
VICTOR It's this house. You're letting yourself get spooked by a ridiculous curse–
JACQUELINE (*Interrupts*) It's not just that! What was that man doing out there?
JADE Perhaps he was–
JACQUELINE (*Standing, shocked at her speaking out of turn*) I beg your pardon!
JADE I just thought that–
She is interrupted by JACQUELINE slapping her.
VICTOR (*Shocked*) Jacqueline...
JACQUELINE (*Furious*) You would do well, young lady, to remember that your place is not to think. It is to prepare food and wash dishes.
JADE (*Close to tears*) I am... I am sorry, ma'am. I will...
She runs out of the room sobbing, the door shutting behind her.

VICTOR Jacqueline! What in the name of all that is holy has got into you?
JACQUELINE (*Stunned*) I... I don't know. Did I just hit Jade?
VICTOR Yes!
JACQUELINE Well, she is nought but a servant anyw – what?! What am I saying?[72]
VICTOR I do not know!
JACQUELINE (*Panicking*) You see, Victor! There is something happening! It's like earlier when you shouted at John! It wasn't like you!
VICTOR Well, that certainly wasn't like you! It is like I say – it's this house. We have to tell John that if...
JOHN enters.
JOHN (*Interrupts*) Tell me what?
VICTOR There is– [73]
JACQUELINE (*Interrupts*) It is nothing, John. How is the stranger?[74]
JOHN He is quite an extraordinary man! We have so much in common. He is almost as intelligent as I! (*Laughs but notices nobody else does*) Yes... well..., he is going to stay for the evening.
JACQUELINE Are we to return to the study?
JOHN Well, if that is what you want.
VICTOR (*Interrupts*) Good! We were running out of wine, anyway. Come along, Jacqueline, John–
He is interrupted by JADE's scream as heard at the end of Part Two. JACQUELINE, gasping, drops the plate which smashes to the floor. They leave the room.

NB: No Scene 19.

SCENE 20: INT. THE CORRIDOR.
This scene continues directly on from Scene Eighteen.

JOHN Jade! Jade! What is it? What's the –
They stop running. JOHN gasps.
VICTOR Jacqueline, don't look.
JACQUELINE No! No! It can't be...
JADE (*Crying*) My cat...
JOHN Look at me Jade. Look at me.
JADE (*Crying*) My cat!
JOHN Look into my eyes, Jade. I am your Master and you will– (*Hypnotic but not threatening*) Jade! Listen to my voice. I want you to go to the scullery. Forget what you have seen here. Go to the scullery and fetch my new guest a light meal. Some cold meats or somesuch. Will you do that?[75]
JADE (*Crying*) I...
JOHN (*Hypnotic*) Can you do that for me?
JADE (*Crying*) Ye... yes, sir.[76]
JOHN Jacqueline?
JACQUELINE (*Shocked*) I'll go with her.
JACQUELINE and JADE leave.
VICTOR Is this some kind of joke? If so, it's in poor taste!
JOHN Victor, I...
VICTOR It's taunting me, John. It's taunting us.

JOHN It? Victor! I don't know what's happening here but...
VICTOR Look. Its throat has been cut, it's been sliced open and I'd wager a hundred Imperials that its heart has been removed.
JOHN I know. I was never particularly fond of the creature but Jade liked it.
VICTOR Where is the stranger?
JOHN Sutton? In the study, as far as I know.
VICTOR Well, perhaps we should go and speak to him!
JOHN Yes... let's cover this... mess, first.
He pulls down a curtain as he speaks.
JOHN This curtain will do for now until–
VICTOR interrupts with a frightened laugh.
JOHN What?
VICTOR Look! It's green! You're covering it in a green shroud![77]
JOHN Come on, Victor, snap out of it. Let's go and-
The door to the study (further down the corridor) is suddenly flung open and the DOCTOR, shouting, flies out, collapsing against the wall. We hear the chaos in the study as the door is open but it slams shut immediately behind the DOCTOR.
VICTOR What the–
DOCTOR (*Delirious*) John! I don't... I don't think your house likes me!
JOHN and VICTOR run down towards the DOCTOR.
JOHN What happened?
DOCTOR (*Still slightly confused*) It's been a long time since I was attacked by a book.

SCENE 21: INT. THE STUDY.
The chaos has stopped, leaving just the clock ticking and the storm outside. As they open the door and walk in, we hear them standing on paper and broken glass.

VICTOR What the... What has happened in here?
JOHN Quickly, close the doors. (*Doors close*) Keep the ladies out for now. (*Beat*) Doctor Sutton! Are you all right? Can you hear me?
DOCTOR 'And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome.'
VICTOR Dear God, the man's–
JOHN (*Interrupts*) Quoting Stevenson...
DOCTOR (*Coughing*) John... what happened?
VICTOR We were rather hoping you could tell us!
JOHN Victor! Please, remain calm!
VICTOR But look at the mess he's made of your study!
JOHN I hardly think our friend here did all this. Do you? You're an Adjudicator! Could one man do this in such a short space of time? You heard his voice! Come on, Victor! Look at the facts! Face up to what might be happening here!
VICTOR What?
JOHN Oh never mind. Fetch the Doctor a brandy. That's if the decanter is still in one piece.
VICTOR walks over to the decanter and pours two glasses of brandy.
VICTOR I think I'll have one myself.

He walks back and hands JOHN the other.
JOHN Thank you. Here, Doctor Sutton, drink this.
DOCTOR (*Drinking*) Thank you. (*Slight laugh*) Déjà vu!
JOHN Indeed. Except, an hour ago my study did not look as if a storm had raged through it. (*Quietly*) What happened?
DOCTOR I was attacked... didn't want to have to tell you...
JOHN Tell me what!
DOCTOR I... I know who–
He is interrupted by the doors opening as JACQUELINE arrives.
JACQUELINE I've got some food – (*Gasps*) What has happened? John! Your books![78]
JOHN I know. Put the tray down, Jacqueline. Victor, I think your wife would also appreciate a brandy...
VICTOR What? Yes... yes, of course. Sit down, Jacqueline.
JOHN walks over and pours another brandy as JACQUELINE sits down. VICTOR gives her the brandy and also sits down.
JACQUELINE (*Sipping the drink*) What is happening here?
JOHN I think I owe you both an explanation. I haven't been entirely honest with you. Jacqueline, Victor. You two are my closest friends but the reason I invited you here tonight wasn't just because of my birthday...
Fade down.

SCENE 22: INT. THE STUDY.
Fade up. The clock is ticking and the storm is sounding outside.

JOHN ...so you see why I need your help.
VICTOR (*Jumping up, shouts*) You brought us here to participate in some ridiculous ghost hunt?
JOHN (*Standing up, quiet*) Please, Victor. Please, stay calm. Do you not understand? I needed you two. Especially you, with your insistence on facts and certainty, I needed someone who would not be so easily affected as Jacqueline or I!
VICTOR (*Shouts*) You have placed my wife's life at risk!
JACQUELINE Victor! Don't be so ridiculous. John, needs our – [79]
VICTOR (*Interrupts, shouts*) There you go again, you see! Why must you always take his side? You, in case you have forgotten, are my wife! Not his!
JACQUELINE And you, in case you have forgotten, are supposed to be an Adjudicator! What has happened to you? (*Pause*) You are also supposed to be John's friend![80]
VICTOR (*Shouts*) Do friends keep secrets from each other?
DOCTOR (*Quietly*) Sometimes...
VICTOR (*Shouts*) And who the hell are you?
DOCTOR (*Quietly*) Why are you so scared, Inspector Schaeffer? I thought you didn't believe in the supernatural?
VICTOR I don't! Well... Something is happening here![81]
JOHN At last, Victor, you are starting to open your mind!
DOCTOR There is nothing worse than a closed one.
JOHN Indeed. Now please, Victor, sit down.
VICTOR sits down.
JOHN I may be stating the obvious here, but something is

happening tonight. The curse, the murders, my memory loss... they are all connected.

DOCTOR Yes, I think they are.

JOHN What?

DOCTOR What is happening here is more than a vengeful ghost. Much more.

JOHN I am beginning to suspect that myself.

VICTOR John, we should leave this house. Immediately.

JOHN But we cannot leave. The storm outside is just as dangerous as what is happening inside.

A roll of thunder as if on cue.

VICTOR So what do you propose we do?[82]

JACQUELINE May I make a suggestion?

JOHN By all means.

JACQUELINE We are not children. We are intelligent, well-bred adults. Why do we not discuss this, like adults? You said that there is a connection between the old curse and the murders. What is that connection?

JOHN Well... the legend concerns an ancestor of yours, and also bears remarkable similarities to the murders Victor is investigating.

VICTOR How?

JOHN The latest murder was of a girl mistaken for a prostitute.

VICTOR Just as Joseph Utterson mistook the girl who died for a prostitute, all those years ago...

JACQUELINE So you are saying that we are the connection! But how? How could that old curse be anything to do with this situation?

DOCTOR I might be able to help there. Firstly, I think we can all rule out the possibility of the curse being genuine. None of us here truly believe in it, do we?[83]

There is a pause.

DOCTOR Do we?

JACQUELINE Well... something is happening.

DOCTOR This legend about a curse. It's an old family story is it, Jacqueline? Passed down from generation to generation?

JACQUELINE (*Laughs*) Oh, no, Doctor. Victor, can you imagine my mother telling me such a tale?

VICTOR (*Laughs*) Hardly.

JACQUELINE Doctor, my family is very proud. They would rather incidents such as what led to the curse were quietly forgotten. Erased from history.

DOCTOR Ah, yes. My family feel the same way about me. So who told you the curse?[84]

JACQUELINE Old Woolstencroft. The man who used to own this house.

JOHN I didn't think you had ever met him?

JACQUELINE Only the once. He called into the Hostel one day.

DOCTOR And told you the story.

JOHN And he decorated this house, the house he gave to me, in black and green... green – I think I might be seeing what you are getting at, Doctor!

DOCTOR There are too many coincidences happening tonight.

JOHN Including your arrival.

DOCTOR Hmm. Yes.

JOHN Looking for a missing friend. Isn't that right?
DOCTOR Yes.
Pause.
JOHN And would I be that missing friend?
JACQUELINE and VICTOR gasp.
DOCTOR What? No, of course not.
JOHN Come along, Doctor. Don't mistake my physical disability for a mental one. I am not a fool. It's as you said – there are too many coincidences happening here tonight.
DOCTOR And I am not one of them. Trust me, John.
VICTOR Trust you? We don't even know who you are!
DOCTOR And do you know who you are? Well, do you? I mean John tells me you have been behaving oddly. Acting out of character, so to speak.
VICTOR I am under a lot of pressure. The murders –
DOCTOR Ah, yes. The murders. How goes the investigation, Inspector?
VICTOR We are making some progress.
DOCTOR Really? According to John, you are no nearer in discovering the killer than you were after the first murder.
VICTOR There seems to be no rhyme or reason to the killings. No motive!
DOCTOR No rhyme or reason? I can think of a hundred motives! Young pretty women: jealousy! Prostitutes: a deep loathing for the guilty, for the dirty, for the criminal! Hearts removed: because they never deserved them! A green shroud: a return to nature? Where else should Nature's abhorrence be sent? A hundred diff–
JOHN (*Interrupts*) Doctor!
JACQUELINE This is getting us nowhere. May I make another suggestion?
JOHN What's that?
JACQUELINE If the storm continues, we will all have to spend the night here. Well, I have two things to say about that. Firstly, whatever is happening here is causing us all to attack each other. It is causing us all to act, as the Doctor said, out of character. Well, are we going to let it win?
VICTOR It?
JACQUELINE Whatever it is. Are we going to let it destroy our friendship? Surely, we should try and remain calm.
DOCTOR And your second suggestion?
JACQUELINE This room is a mess. I do not know about anyone else, but I have no wish to go to bed tonight.
VICTOR In this house? Not bloody likely.
JACQUELINE So let's tidy up. Let's do something constructive, instead of sitting here allowing ourselves to be manipulated into accusing each other of–
VICTOR (*Interrupts*) But what about the cat? Someone in this room killed the cat!
JOHN I think Jacqueline is right–
VICTOR (*Interrupts*) Don't you want to talk about the cat John? You were in the corridor just before we found it. Perhaps–
JOHN (*Interrupts, quietly angry, getting louder*) Victor! I do not wish to talk about it because I do not welcome death into this house! We can all cast aspersions on each other. Yes, I was in the corridor but... who did it

affect most? If I remember correctly, your words were 'It's taunting me' and 'It's a warning'. What is 'it'? Why you? Why would the ghost or whatever did it be taunting you? Warning you? Have you something to hide?[85]

VICTOR (*Jumps up*) John! How dare–[86]

DOCTOR (*Interrupts*) Jacqueline is right! You're allowing it to control you!

JOHN (*Quieter*) Then let's tidy this mess. How can we think straight when surrounded by such clutter? Jacqueline, if you would help me with the books. Doctor, Victor perhaps you would be so good as to rearrange those cabinets there.

DOCTOR Of course. Come along Inspector.

The DOCTOR and VICTOR move to the other side of the room. JACQUELINE and JOHN start putting the books back on the shelves. They talk in lowered voices.

JACQUELINE Should they be in any particular order?

JOHN It doesn't matter. Can I ask you something?

JACQUELINE Of course, John.

JOHN Do you think I am foolish for allowing Doctor Sutton to stay?

JACQUELINE I'm sure you have your reasons.

JOHN He knows me, Jacqueline. He knows me from my time before Perfugium. Why won't he tell me?

JACQUELINE You think he did you harm?

JOHN Actually, I think the opposite. I am starting to suspect something. Something I have been trying to ignore for months now.

JACQUELINE What is it?

JOHN When we came into the room, the Doctor quoted something from Jekyll and Hyde.

JACQUELINE What's that?

JOHN A book, from your ancestors' time. About a killer with two personalities – the evil Hyde and the good Dr Jekyll.

JACQUELINE So?

JOHN It was a comment by Hyde about how he welcomed the reflection of his ugly visage.

JACQUELINE And?

JOHN I had made such a comment earlier in the evening. I said to him how I welcomed my reflection, disturbing though it is, because it was the only reminder of what once I might have been.

JACQUELINE I still do not understand.

JOHN Suppose... suppose I was Hyde.

They stop replacing the books.

JACQUELINE What?

JOHN Suppose I was Hyde and now I am Jekyll.

JACQUELINE You think you were some evil killer? That's ridiculous. You couldn't harm an insect, John.

JOHN Exactly! Doctor John Smith could not harm an insect. 'Man is not truly one, but truly two.' The good, honest, life-saving Doctor Jekyll and the evil, murdering Hyde.

JACQUELINE He is doing something to you! You've never considered that before. Think about your books, John! Motives, reasons, psychoanalysis... You say it yourself constantly – we are complex beings! I will not believe it of you.

JOHN He's scared, Jacqueline. He's scared of me. He's absolutely terrified that I might discover the truth. What was I? What was I?

JACQUELINE Perhaps then, it is better you do not know. Your life here–

JOHN (*Interrupts*) The murders! I have to know.

JACQUELINE (*Shocked*) You think it might be you?

JOHN (*Interrupts*) Too many coincidences remember! It's as if... it's as if there is something inside of me, struggling to break free. I have to know what it is! Jacqueline, I have to know what I am![87]

He picks up something.

JACQUELINE What's that?

JOHN It's a knife. A dinner knife...

VOICE (*Whispers almost subliminally*) Gonna cut your throat.

VICTOR and the DOCTOR are moving some furniture. They also talk in hushed tones.

DOCTOR (*Struggling*) And... there.

We hear them right a piece of furniture and then place objects back on it.

DOCTOR So, tell me Inspector. Do you trust John?

VICTOR Of course I do. We have been friends for many years. We have–

DOCTOR (*Interrupts hissing*) Listen to me. You have to get out of here.

VICTOR What?

DOCTOR Something is happening tonight. Something evil. Something without motive or reason. You and your wife could be – no, you are in terrible danger.

VICTOR Doctor, I do not like staying here any more than you do but the storm–

DOCTOR (*Interrupts*) Against the natural elements, you stand a chance. Against the unnatural? You will certainly die.

The whispering voice sniggers.

VICTOR Like the cat?

DOCTOR The cat. It wasn't a warning. It was trying to provoke a response. Trying to make someone react.

VICTOR Do you think it could be connected to the murders?

DOCTOR Perhaps...

VICTOR How? You think it was John?

DOCTOR I don't know. Do you?

VICTOR He is a man of mystery, Doctor. Who knows what motives he might have?

DOCTOR Oh, I think I know the motives behind the murders.

VICTOR (*Uncomfortable*) Do you?

DOCTOR Yes. But, loath though I am to say it, they are not important right now.

VICTOR I had to–

He is interrupted by a scuffle on the other side of the room and JACQUELINE's scream.

VICTOR What the–

DOCTOR (*Interrupts, quietly*) Oh, no. It's too late.

JOHN (*Holding a struggling JACQUELINE with a knife to her throat*) It's time for some answers, Doctor!

VICTOR Jacqueline!
JOHN Stay where you are, Victor, or I will cut her throat open!
JACQUELINE (*Panicking*) He's gone mad! Please, do as he says!
DOCTOR So? The Master makes his appearance.
JOHN The Master?
DOCTOR Or is some of you still John Smith?
JOHN I do not know of who you speak. Stop struggling, woman! Doctor! There is something happening to me! I can feel it breaking free... I can feel it in my mind... in my soul! Tell me what I am!
DOCTOR Let Jacqueline go. She has done nothing.
JOHN And have you lie to me again? Never. You will tell me what I am or the streets of Perfugium will run with the blood of innocents!
DOCTOR I can't! If you find out what you were, then you will remember! And if you remember, then we'll all die!
JOHN You will die anyway! I can feel him... yes... I can feel this... Master taking dominance once again! Tell me what he is before it's too late!
DOCTOR You're holding your friend at knife-point! It's already too late.
JOHN (*Shrieks*) TELL ME!
JACQUELINE screams and then there is a pause.
DOCTOR (*Quietly*) No.
There is a pause.
VICTOR (*Shouts*) Tell him! Doctor!
JACQUELINE (*Terrified*) Please!
DOCTOR (*Calm*) Go on, then John. Kill her.
JOHN (*Shrieks*) Tell me who I am!
DOCTOR Would anyone like a brandy?
VICTOR knocks the brandy decanter to the floor and strangles the DOCTOR as he shouts...
VICTOR I don't want another bloody brandy! Tell him, Doctor! I'll... kill... you, if you don't tell him!
DOCTOR (*Can hardly breathe*) John...
There is a pause.
JOHN (*Quietly*) Let go of him, Victor!
VICTOR (*Shouts*) Let go of Jacqueline first!
JACQUELINE (*Suddenly*) I'm sorry, John. Look, Victor. I am fine.
VICTOR jumps up, runs over to JACQUELINE and hugs her.
VICTOR Oh, thank God. I couldn't bear to lose you! (*Pause*) But... what...?
DOCTOR (*Standing up*) It was a trick, Inspector. Wasn't it? John? Jacqueline?
JOHN I am sorry.
He drops the knife.
VICTOR (*Stunned*) Jacqueline...
JACQUELINE John needs to know who he is, Victor. We agreed that if he pretended to... well, threaten me, then perhaps the Doctor would tell him.[88]
VICTOR You put me through that?
JACQUELINE I'm sorry, Victor. Truly, I am but–
VICTOR (*Interrupts*) You put me through that, for him?

JOHN We are sorry Victor...
VICTOR (*Interrupts*) You shut the hell up! (*To JACQUELINE*) Do you know what I do for you, woman? Do you know what lengths I go to protect you from harm? Do you? (*Violently shakes JACQUELINE*) Well, do you?
JACQUELINE (*Scared*) I'm sorry, Victor!
VICTOR How could you... how could you do... (*He breaks down*)
JACQUELINE (*Comforting VICTOR*) Ssh. I'm sorry. Ssh, now.[89]
DOCTOR Happy, Doctor Smith?
JOHN How can I be happy? How can I be anything? I have to know what I was. Tell me, Doctor. Did I... did I kill someone? Are you scared that I'll kill again? Am I killing already?
DOCTOR I didn't want... (*To himself*) Oh, she's done a good job. Manipulated the whole situation – the curse, the murders even... all for tonight. All to make me helpless.
JOHN What are you talking about?
DOCTOR (*Quietly*) Sit down. Sit down and I will tell you what once you were.

SCENE 23: INT. THE APARTMENT.
Fade up. The muted crowds and cars, etc.

MAN Yes, who was he then? Come on...
DOCTOR (*Sad and quiet without any anger in his voice*) And so the stranger spoke. He told him of two young boys, growing up together in a land far far away from Perfugium. Two boys, so alike that many considered them more as brothers than as friends. Their world was one of rules – a stuffy, class-driven society. And as Jacqueline Schaeffer had striven to escape her social chains so they strove to shatter their own.[90]
Two young children laughing as the DOCTOR speaks.
DOCTOR They would run away from their classes, run free through fields and forests. Often, as they tired of running, they would sit by the river and stare up at the stars. They would talk of how one day they would be truly free, and how they would wander the stars and see the universe. They were united in their yearnings to escape and be free. They were, however, also united in their suffering at the hands of another.
The laughing stops.
DOCTOR Another boy would torment and bully them for he saw them as simply ants. One day the ants revolted. They had been playing on the banks of the River Lethe when Torvic – for that was the bully's name – appeared.
A child laughing mockingly.
DOCTOR He wasn't evil. He was just another naughty young child, trying to break the rules. He found the two boys sat by the river. Without warning, he jumped. Pulled one of them down to the water, grabbed his head and pushed it into the flowing stream.[91]
The mocking child's laugh now as if heard from underwater. Someone struggling to breathe in water.
DOCTOR (*Still calm and sad*) The child struggled. Struggled vainly as the water went up his nose and down his throat. Torvic wasn't going to drown him. He was merely... well, he was merely doing what bullies do. Seeking control.[92]

Fade down the laughing and underwater SFX.

MAN (*Quiet, shocked*) But... but what about the other boy? What did he do?

DOCTOR This is where it all began. Usually when Torvic tormented one of them, the other would sit and wait. Helpless. But this time... this time something awoke in the other child.

A child screaming in rage fades up from silence. This mixes with the other child's spiteful laughter.

DOCTOR This is where it all began. The other boy felt the anger, the rage, the bloodlust rise up in him. A blind fury, an anger... sick with anger... he charged at Torvic... (*pauses then quieter*) stopping only to pick up a large stone on the way...[93]

A stone crunching into a skull suddenly interrupts the scream and the laughter. A pause then a splash as a body hits the water.

DOCTOR (*Almost whispering*) Torvic never stood a chance. The murderer pulled his friend from the water and they stood there in silence. Watched as the blood flowed from Torvic's shattered skull. Watched as the blood flowed into the stream. Watched, unable to comprehend what one of them had done. The other boy, being of a sounder mind, realised immediately what punishment they would face.

MAN But... but they had only been trying to protect themselves!

DOCTOR (*Sadly remembering*) One of them had taken a life! They knew that if they were caught, they would never realise their hopes for freedom. They would never see the universe.

MAN What did they do?

DOCTOR They pulled Torvic's corpse from the river. They pulled him onto dry land. They covered his body in branches from the trees. Then, together, as one, they set the funeral pyre alight.[94]

A fire burning.

DOCTOR And together, holding hands, they watched as his body burnt. They watched as Torvic's skin bubbled and burnt and became smoke. They watched as they sent him back to Nature.

Fade down the fire.

MAN And they were never caught?

DOCTOR They were never caught. They returned to their homes as if nothing had happened. And, as the years went by, the boys grew up and apart. They never once spoke again of that dreadful day. Years later, one of them left their home, for reasons too complicated to go into. And he became known as the Doctor. He travelled the universe, always with friends, doing good wherever he could. Perhaps... perhaps to, in some small way, try and make up for what he had done that day. The other, the one who had smashed Torvic's head into a bloody pulp, became distant as the guilt and hatred ate away at him. Gnawing at his soul. He too left their home. He too travelled the universe, but always alone, doing... doing whatever he could to survive. But... but, something was growing inside of him... evil. Wherever he travelled, so he brought death. He had no motives, no reasons... he was the Master.[95]

MAN (*Quiet*) And that's who John Smith is?

DOCTOR And the stranger told them of the Master. He told them of his ridiculous schemes and plans. His plans to control the universe. He had no motive. There was no reason! There was only one certainty with

the Master and that was that he would bring Death. He was, beyond all doubt, evil! He told them of worlds destroyed and families devastated. He told them of how the Master would kill and kill and kill, of how thousands... no, millions had died at his hands. His once accomplice, his oldest friend, the Doctor, became his oldest foe.

MAN (*Quiet*) And Doctor Sutton was this Doctor?

DOCTOR He was!

SCENE 24: INT. THE STUDY.

Fade up. SFX: The clock ticking and the wind outside.

JOHN (*Quietly*) Well...

JACQUELINE That's an awful... tragic story...

VICTOR Stuff and nonsense!

JACQUELINE (*Quietly*) Victor! Be quiet! John? John, how are you feeling?

JOHN So it's all true?

DOCTOR I am so sorry.

JOHN (*Calmly*) I am evil. I am fated to kill. Perhaps... perhaps I was trying to make the universe see the same colour red as I do?[96]

JACQUELINE No! No, it's not true!

DOCTOR It is, I'm afraid.

JOHN (*Clears his throat*) You should leave. Jacqueline, Victor – you both should leave.

JACQUELINE (*Interrupts*) John! We are your friends. I am your friend! I will not leave you. Not like...

DOCTOR Like I did?

JACQUELINE But the curse? The murders? The ghost? Are you expecting us to believe that John is responsible for all this? How could he? How could he cause us to act so oddly earlier?[97]

DOCTOR Because my – our – race have certain telepathic abilities. I believe that as John's real– [98]

JOHN (*Interrupts*) As my Hyde tried to escape this Jekyll shell, so your true beliefs tried to escape. Jacqueline, you are a good woman and a wonderful person but you are not perfect. You do so much good but deep down there are darker sides to your personality. You have prejudices that, try as you might, you cannot control. It is the same with you, Victor–

VICTOR (*Interrupts*) Do not even talk to me.

JOHN You try to believe in fairness and justice and facts but inside, buried deep you also have prejudices. You believe that all those who commit crime are lower, baser than the rest of us.

VICTOR Well I... [99]

JOHN If I do have these telepathic abilities then, as this creature – the Master – inside of me is trying to break free, so your secret Masters inside of you were doing the same! I brought them out of you...

There is a pause.

JACQUELINE Well... I too have a confession.

JOHN What?

JACQUELINE When I was a little girl... I once... well, it was long ago and I do not like to speak of it but once (*pause*) I stole some humbugs from the market.[100]

DOCTOR (*Sadly*) I don't think you understand–

JACQUELINE (*Interrupts calmly*) No, Doctor, I don't think you understand.
DOCTOR You don't know what he was like!
JACQUELINE And you don't know what he is like. You speak of Traken and Duchamp and of a thousand other places. I speak of Perfugium. You can name a hundred people that the Master killed. I can name a thousand that John Smith has saved. Doctor, I do not know what it is like where you are from but here, in Perfugium, our friendships cannot be so easily broken. John Smith is a good man. And as Hyde was separate from Jekyll so is John separate from the Master of which you speak. The man you see sat before you is a wonderful doctor. He grows tomatoes and makes his own wine. He enjoys the theatre and books and... and the company of his friends. He's not fond of dogs or people with shifty eyes. He has failings and I wouldn't claim that he was perfect but... but he's a damn sight nearer to perfect than anyone else in this room. (*To JOHN*) John, tonight has been a night of surprises. Tomorrow was also to be one. For tomorrow there is to be a party in the Town Hall, in your honour. Many will attend for you have many friends. (*Back to the DOCTOR*) So you see, Doctor, whatever is happening tonight, whatever John has to face, he will not – he shall not – face it on his own.[101]
JOHN Thank you, Jacqueline.
DOCTOR But there is nothing we can do!
JACQUELINE Then, Doctor, I suggest you leave.
DOCTOR Fate is coming for him and it will not care who stands in its way.
JACQUELINE Fate will have to pass through me, then.
VICTOR And you haven't seen my wife when she's angry, Doctor.
DOCTOR John?
JOHN Doctor?
DOCTOR You have good friends. (*Beat*) And I have not been one of them. But I think your friends are right and I am wrong, John. Free will is not an illusion! We can't let fate decide our actions! Come on! Come with me, all of you. If we can get away from here then... well, there's a chance. And, frankly, it's a chance worth taking.
A series of bangs sound throughout the house.
VICTOR What–
DOCTOR (*Interrupts*) Quickly! John! I failed you many years ago – I will not do it again!
The bangs get louder and then a scream from JADE echoes throughout the house.
JOHN I fear it might be too late!
JACQUELINE Wait! What about Jade! She's still in the scullery...
DOCTOR (*Interrupts*) Who?
JOHN Jade, my maid!
DOCTOR Your what? (*Quiet*) Oh no. John, I fear Jade is much more than your maid!
JOHN Well, yes. She's also my cook and my housekeeper.
DOCTOR No, she is much more than that.
The house begins to sound as if it is shaking itself to pieces.
VICTOR We have to get out of here!
JOHN I can't move. Something... forcing me...
JACQUELINE (*Defiant*) Whatever's happening, we stay with John. We–

VICTOR Jacqueline!
Suddenly all the noise stops leaving just the clock ticking.
JACQUELINE Silence.
DOCTOR Except for the clock.
The clock stops ticking. For a second there is silence and then the door begins to creak open.
JOHN Ja... Jade?
JADE (*Eerily, innocent*) Hello sir.
JOHN Jade – what... what is it?
JADE (*Eerily, innocent*) Please, sir. Now the masks have dropped, can we address each other by our proper names? We are no longer John Smith and Jade, his servant. You are my servant, the Master!
JOHN But... then who are you?
JADE (*Eerily, innocent*) Me Sir? Oh, I'm Death!
The door slams shut behind her.

PART FOUR

SCENE 25: INT. THE APARTMENT.
We return to the apartment, without a reprise, where we can hear the crowds, cars, etc.

MAN Death?
DOCTOR Death.
MAN Not an agent for Death?
DOCTOR Nope. Death herself.[102]
MAN Blimey. The stakes are high then?[103]
DOCTOR You could say that.
MAN (*Dramatically*) And then with a crash of thunder and a flash of light, Death destroyed our helpless heroes!
DOCTOR (*Laughs*) No... it wasn't that simple.
MAN Somehow I didn't think it would be. So... all the noise in the house had stopped...

SCENE 26: INT. THE STUDY.
The reprise starts from the clock ceasing its ticking. JADE walks further into the room as she talks. NB: no longer is JADE speaking 'Edwardian' as everyone else does. As a contrast, DEATH is very modern and colloquial.

JADE You know what? That entrance was even more dramatic than I had hoped it would be. I do so enjoy a stunned silence. So much more suitable than:
JADE/VICTOR (*This is JADE talking – but we hear both her and VICTOR's voices*) John, old devil! Your lovely bit of stuff seems to have lost the plot!
JADE And you Mrs Schaeffer? No:
JADE/JACQUELINE Why, you insolent girl! I should put you over my knee!
JADE And you Doctor! I had at least expected some incoherent:
JADE/DOCTOR (*Babbling*) But, of course! I should have known – your name is Jade and green is the colour of Death and there is too much death and if only we could all just appreciate the beauty of a daisy and perhaps I should play my spoons!
JADE (*Sadly*) Except you don't do that any more, do you Doctor? Don't play your spoons. Don't mix your metaphors. Don't have fun! Too busy destroying planets, tidying up your previous mistakes, dreary navel-gazing...
JOHN (*Calmly*) Jade. I don't know who you are –
JADE (*Interrupts matter-of-factly*) I'm Death.
JOHN (*Calmly*) – or what you want but... leave these other three. It's patently obvious that it's me you have a quarrel with.
JADE Oh, he's so brave, isn't he, Jacqueline? I can see why you–
JACQUELINE (*Interrupts*) That's Mrs Schaeffer to you – (*her voice is cut off as she starts wheezing as an invisible force strangles her*)
VICTOR Jacqueline!

JADE Does she ever shut up?[104]
VICTOR Please! Whatever you're doing to her. Stop it![105]
JADE Say please.
DOCTOR Please.
JADE Why? You've all had your own moments of glory. Forgot about poor old Jade, down in the scullery, didn't you? I mean, I really think it's my turn now.
DOCTOR Please.
JADE Oh, all right. Since you asked so nicely. There.
JACQUELINE starts breathing again.
JOHN Jacqueline!
JACQUELINE (*Close to tears*) I'm...
JOHN Ssh. Everything will be fine.
JACQUELINE (*Quietly*) I won't cry! Won't give her that satisfaction.
JADE You're very quiet, Doctor.
JOHN I don't really know -
JADE (*Interrupts*) Not you! The real Doctor.
DOCTOR Let them go.
JOHN Doctor, I appreciate you trying but surely this is between Jade and myself?
JADE (*Giggles*) Oh, Doctor! You little minx! Didn't you tell them? Didn't you tell John why you're here?[106]
DOCTOR (*Through gritted teeth*) Don't do this!
JADE John! Your old friend, the Doctor here! He's not here by coincidence! He's here because he organised all this. You. Your life in Perfugium. He's here because of his deal with me! He's here... to kill you.
Silence.
JADE But, at least you have your lifelong friends, the Inspector and Mrs Schaeffer, don't you?
Silence.
JADE Well? Don't you?
JOHN I–
DOCTOR (*Interrupts hissing*) Don't do this!
JADE Oh. By the way, Victor is the one killing the prostitutes–
JACQUELINE (*Shocked*) Victor!
JADE And Jacqueline is in love with you, John.
JOHN (*Shocked*) Jacqueline!
VICTOR No... no.... Jacqueline. I did it for you. All of it! And you repay me by loving him? Loving that!
JACQUELINE Victor.. I...
VICTOR No! Damn you woman, no! (*The last bit as he runs from the room*)[107]
JADE Oops! Did I let the cat out of the bag there, so to speak?
A cat squeals, there is a sudden rush of noise – glass breaking, the door banging, a baby screaming, books falling, wind howling – during which the clock starts ticking, getting faster. It then starts chiming, getting faster, and then explodes. The noise stops. Silence for a few beats. Now it is pitch black. We hear JACQUELINE breathing and stumbling around.
JACQUELINE (*Quietly*) Hello? (*Pause*) Hello? Is anyone there? John? Victor?
VOICE (*Whispers*) Alone. Alone in the dark.

JACQUELINE (*Panicking*) Anyone? Is anybody here?
JOHN (*Quietly breaking the silence*) I am.
JACQUELINE John?
JOHN John? (*Laughs*) Who knows? Am I John or the Master? Who knows anything any more?
JACQUELINE Where are you?
JOHN Over here. Follow my voice. (*Pause*) Or are you scared of me?
JACQUELINE (*Scared laugh*) I'm bloody terrified.
JOHN (*Scared laugh*) Me too. Never did like the darkness.
JACQUELINE crawls towards JOHN.
JACQUELINE What about the others?
JOHN Doctor? Jade? (*Pause*) Victor?
JACQUELINE He ran out... Do you think she was telling the truth?
JOHN You saw his reaction. What do you think?
JACQUELINE I can't... I can't believe it.[108]
JOHN It seems we all had secrets.
JACQUELINE Yes...
JOHN Was she telling the truth about you? Do you...
JACQUELINE I... I... yes.[109]
JOHN But... how? Why?
JACQUELINE I... I always have.
JOHN But Victor?
JACQUELINE You know my mother.
JOHN Ah. She wanted you to marry handsome, upright Inspector Schaeffer and not the disfigured man with no past.
JACQUELINE (*Laughs sadly*) Why would that be I wonder? I am so sorry, John. If only, I'd stood up to her.
JOHN She was correct, though. You were right not to... pursue me.
JACQUELINE How can you say that? I love you!
JOHN Jacqueline. You don't know what I am– well, you do now. I'm evil.
JACQUELINE No. No, you're not. You were once but this Doctor obviously has given you this new life here.
JOHN Yes, and now it seems he has come to take it away again.
JACQUELINE Well, we won't let him. We should get out of here. Get away from Perfugium. Just the two of us. Nobody need know our pasts.
JOHN We can't.
JACQUELINE We can!
JOHN Jacqueline! I am fated. Wherever we go, she will find us.
JACQUELINE She?
JOHN Jade or Death or whatever she is. And what about Victor?
JACQUELINE I don't want to think about Victor.
JOHN We can't run away, Jacqueline. We can't pretend to be what we're not. Inside of us we are fated. I am evil! Don't you understand?
JACQUELINE No, John, you're– [110]
JOHN (*Interrupts, suddenly bitter, hissing angrily*) Don't you understand? I am not human. I am not a doctor. I am not John Smith! I am the Master! I am evil and I am fated to kill and destroy and–
JACQUELINE (*Interrupts*) But John–

JOHN (*Still angrily*) My heart is black! My soul is tainted! If you stay near me, I will kill you! I can't help it – it's what I am inside!
JACQUELINE But... I love you, John.
JOHN (*Calmer*) Yes. Unfortunately, I do not feel the same way.
JACQUELINE What?
JOHN I don't love you. I do not even like you that much.
JACQUELINE But I– [111]
JOHN (*Interrupts*) You are foolish and unintelligent. Your pampered, aristocratic background has made you fat and prejudiced. You run that Hostel of yours to ease your guilt. Your subjects call you the Queen of Hearts and you lap it up. Every last worshipping phrase they utter!
JACQUELINE (*Close to tears*) Why... why are you saying this?
JOHN Because it's true. I pretended to be your friend to try to have some normality in my life. I grow tomatoes, I make wine, I have friends, et cetera, et cetera. In actuality, I am not normal. We know that now. Perhaps, we should all be a little bit more truthful. And in all honesty, you bore me. Now, you can either stay here in this house and die or you can leave but please just get away from me.
JACQUELINE John!
She runs out of the room.
JOHN Alone. Alone in the darkness.
DOCTOR (*Quietly breaking the silence*) But the darkness cannot save you.
A cat squeals as the door slams shut.

NB: No Scene 27.

SCENE 28: INT. THE HALLWAY.
JACQUELINE is running down the corridor. There is silence except for the wind outside.

JACQUELINE (*Not quite crying*) Oh... which way?...
VOICE (*Whispering*) This way. Follow my voice.
JACQUELINE (*Stops running, voice is shaky*) Wait! Breathe. Calm down, Jacqueline. You're made of sterner stuff than this. Walk. Walk and breathe and stay – (*She shrieks as she slips on something and falls to the floor*) What? What's that– oh God, the cat. The blood!
Her heart is pounding.
JACQUELINE (*Rising panic*) The blood! Everything. Lies. Lies.
The scratching again starts to sound.
JACQUELINE Stop it! I won't let you scare me! I am not a child! I do not fear the dark or whatever it is you are!
Some footsteps approaching.
JACQUELINE Who's there? Victor?
The scratching, heartbeat and footsteps sound louder, threatening to overcome our senses.
JADE (*Her voice seems to be moving about, coming from different directions*) Hello, Jacqueline. Oh, I see you found my cat. Do you like it? I like the blood. Would you like me to put some on your face? Or perhaps in your eyes? You've been blind to Victor and John all these years. Perhaps we should really make you blind.
JACQUELINE Shut up! Where are you?

JADE (*Suddenly close*) I'm here. Time to open your eyes, Jacqueline.
JACQUELINE finally screams. Then a beat of silence before:
VOICE (*Whispers almost subliminally*) You're going to die tonight.

SCENE 29: INT. THE STUDY.
Just the (fainter) wind outside.

DOCTOR You must really like her.
JOHN What? Where are you?
DOCTOR Over here. You tried to destroy her love for you to save her, didn't you?
JOHN Well, aren't you the great psychologist. So?
DOCTOR So?
JOHN Are you going to kill me?
DOCTOR I don't want to.
JOHN That's very noble of you. But you're going to anyway?
DOCTOR We made a deal.
JOHN You and Death? Good friends are you?
DOCTOR Our paths cross from time to time. I wanted to save you. Wanted to give you the life you never had. The life she took away from you. Do you remember when I said that I used to wonder what your motives were? I eventually realised that you had no motive. There was no reasoning behind your actions and that the only results of your actions were death. You were created by her, merely to destroy.
JOHN So why you? Why did you make the deal with my... my mistress?[112]
DOCTOR I don't know. Guilt, perhaps? Because I had never tried to understand you. She enjoys games. She came to me one night and made me an offer.
JOHN I don't need all the sordid details.
DOCTOR She said that she would relinquish her hold over you for ten years. For ten years you could live a life, at one with the universe instead of at odds with it.
JOHN And your side of the deal was to kill me?
DOCTOR When the ten years were up, yes. But, I don't want to. I can't!
JOHN Because of what you are? Life is that simple then. You are good and I am evil.
DOCTOR No. It's not that simple at all but... I didn't expect you to be... didn't expect you to have friends and be so... normal.[113]
JOHN Normal is something I can never be. Did she do all this then? Did she make Victor a murderer?
DOCTOR I don't know. Like we said earlier, there are many coincidences.
JOHN As if... as if everything revolves around those of us in this house. The killer could have been anyone in Perfugium but it was my oldest friend. Well, John Smith's oldest friend. You're apparently the Master's oldest friend, but then you are here to kill him. Me.
DOCTOR Death manipulated all this.
JOHN But why? Why is she doing this?

DOCTOR It's a game. She sees us as merely ants. You, me, the others – we're just playthings.
JOHN So, would it not be better for all of us if you just killed me? That would end the game.
DOCTOR Yes. Yes it would. By taking your life, I would be preventing the deaths of countless others.
JOHN Well, do it then. (*Pause*) Doctor, it's dark. I can't see you but I can sense you. You're standing over me, aren't you?
DOCTOR Yes. Yes, I am.[114]
JOHN And presumably you're holding the knife with which I threatened Jacqueline earlier, aren't you?
DOCTOR Yes. Yes, I am.[115]
JOHN Well, use it then. End the game. Take my life. It's dark. You needn't even see the whites of my eyes.

SCENE 30: INT. THE SCULLERY.
The wind sounds outside. VICTOR is in the kitchen humming.

VICTOR ...in my head... in my head... sleeping...
The door slams open as JACQUELINE runs in. She is in a real state.
JACQUELINE Victor?
VICTOR (*Dreamily*) Hello, my darling.
JACQUELINE (*Panic*) What are you doing here?
VICTOR (*Dreamily*) Oh, just thinking. Time to myself.
JACQUELINE Victor... why?
VICTOR (*Dreamily*) Why what? Oh, the whores? I killed them to save you! I killed them to save all the innocents.

SCENE 31: INT. THE STUDY.
Still silence.

JOHN (*Calmly*) Well, Doctor? (*Pause*) Kill me. Make all this stop.
DOCTOR But if I do that–
JOHN (*Interrupts calmly*) You'll be no better than me. But it isn't that simple. If I live, then surely I will kill once more. It's fate. It's what I am.
DOCTOR But that doesn't make it–
JOHN (*Interrupts calmly*) Right? No. No, it doesn't. I have had a good life here. I've enjoyed being John Smith, citizen of Perfugium. And... and in all honesty, I don't want to die but what other choice is there? What else can break Death's hold over me?[116]
DOCTOR But it isn't your fault!
JOHN No. No, it isn't. But... if I die, others will live. Jacqueline will live.
DOCTOR Do you... do you love her?
JOHN She makes me laugh. She makes me feel special. She gives me hope. (*Surprised*) Yes. Yes, I think I do love her.[117]
The DOCTOR drops the knife.
DOCTOR Then her hope might be our hope!
JOHN How?
DOCTOR She loves you! You love her!
JOHN And what? You think love might be stronger than fate?

DOCTOR As the Master you never once felt any emotion for anyone. My deal with Death was that you would live for ten years as a man who saved lives instead of taking them. As a man who could live in a community and feel as if he belonged.
JOHN Yes, so you said.
DOCTOR But, there was no mention of love! Don't you understand? When you killed Torvic, the lack of emotion, the inability to love... it grew inside of you and she used that! She encouraged it, nurtured it! That was her hold over you!
JOHN Lord! I think I do understand! It's a common trait amongst serial killers and the like. They feel dissociated from others. As if they are constantly on the outside, looking in. But if I am capable of feeling love for another person...
DOCTOR Then you are capable of changing what you are! You can break free from your servitude. You can have free will! There can be hope![118]
JOHN Then we must move quickly, Doctor. We have to find Jacqueline.
DOCTOR Let me help you up.
The DOCTOR helps JOHN to his feet.
JOHN Thank you. Friend.
DOCTOR After all these years...
Fade down.

SCENE 32: INT. THE SCULLERY.
The wind outside. VICTOR is slowly stalking JACQUELINE around the kitchen as he speaks.

VICTOR Don't be scared, my sweet. I would never hurt you! Not after all these years of loving you.
JACQUELINE (*Shakily but getting stronger*) Keep away from me.
VICTOR But you're my wife. We love each other, don't we?
JACQUELINE Why? Why did you kill them?
VICTOR Oh, I had to. I'm an Adjudicator. They were criminals.
JACQUELINE The last one wasn't.
VICTOR (*Suddenly loud*) I know! She was a mistake! I'm sorry!
JACQUELINE But why?
VICTOR They're filth. They deserve to die.
JACQUELINE And their hearts? Why remove their hearts?
VICTOR Because... they don't deserve hearts! They're not like us!
JACQUELINE You... you said you did this for me?
VICTOR But, of course, my darling. Their blackness was tainting you. I know they came to see you at the Hostel.
JACQUELINE They needed help!
VICTOR You could not save them. They were beyond saving.
JACQUELINE Nobody's beyond saving, Victor!
VICTOR Not even me, Jacqueline?

SCENE 33: INT. THE CORRIDOR.
The wind outside. JOHN and the DOCTOR are walking slowly down the corridor.

JOHN There. Up ahead. A light. It's coming from the scullery.
DOCTOR Jade. Or perhaps Jacqueline... Death might be tormenting her...
JOHN But why? It's me Jade wants.
DOCTOR Ah, but if Jacqueline dies, your ability to love dies. And you will become the Master once more.
JOHN After how much I hurt her just now, I'm sure she cannot love me, so what does it matter if I love her or not? How can she be at risk?
DOCTOR Please, John, listen to me. Try and see the bigger picture. If Jacqueline dies, millions more will follow like a set of dominoes![119]

SCENE 34: INT. THE SCULLERY.
The wind outside. Also random whispering voices throughout the scene, laughing, etc.

JACQUELINE Yes, Victor. There's hope for you.
VICTOR (*Starting to break down, quietly*) I could never... I could never tell you what I was feeling. You were always so... superior to me. I worship you, Jacqueline.
JACQUELINE But why?
She suddenly screams as VICTOR lunges at her and grabs hold of her.
JACQUELINE Victor! Please!
VICTOR (*Whispering*) Hold me! I won't hurt you. I love you.
JACQUELINE (*Talking for her life*) And I... I care for you Victor. Tell me.
VICTOR Nobody ever cares. Nobody. But it's there. In my head. Telling me!
JACQUELINE What? Telling you what?
VICTOR That everything is wrong. Everything is wrong but I can put it right! Don't you understand?
JACQUELINE I'm... Victor, you're ill. You need help.[120]
VICTOR No. No, no, no. I'm the Inspector. I help others. Do you love me?[121]
JACQUELINE I... I...
VICTOR She said you loved John! But you couldn't could you? Look at him. He's disgusting. Dogs bark at him in the street! You don't love him, you just feel sorry for him! And now we know! We know what he is inside. The Doctor told us!
The DOCTOR and JOHN enter.
DOCTOR Ah, yes! Well, you shouldn't believe everything I say.
JOHN Victor. My friend. Please.
VICTOR Oh! Now you want to talk to me, 'old man', eh? All these years! All these years of you keeping secrets. Corrupting my (*turns to JACQUELINE sweetly*) my innocent Jacqueline. (*Back to JOHN*) Well, you shan't have her! (*Like a child*) She's mine!
JACQUELINE Victor! Please. John doesn't want me!
DOCTOR (*Quiet warning*) Inspector Schaeffer!
VICTOR Doctor! You knew John before! Was he evil?
DOCTOR He existed to kill, yes.
VICTOR So you can understand. You came here to destroy that which was evil! I was only doing the same. They were tainting our society. Tainting all that was good.

DOCTOR But that doesn't give us the right to kill!
VICTOR So one rule for you and another for me?
VOICE (*Whispers*) Kill her!
VICTOR (*Shouts*) Get out of my head!
JOHN Victor. Please, let Jacqueline go. We can help you. Don't let Jade win.
VICTOR See I love her but I know she loves you. I've always known it.
DOCTOR Victor. Inspector Schaeffer. You want justice, yes?
VICTOR Yes.
DOCTOR You want peace.
VICTOR More than anything.
DOCTOR Then let her go. Jacqueline is the only thing that's keeping Death from destroying Perfugium.
VICTOR She does care. Always looking after her criminals. Trying to help them.
DOCTOR More than that. She gives John hope. You give John hope. You want peace in your mind, but the only way you'll get that peace is if you let her go.
VICTOR But... but I love her.
JACQUELINE Please, Victor. I do care for you. I want to help you.
VICTOR (*Sadly*) Always so superior aren't you? You and John. Always wanting to look after me and help me. But I'm not the one who's sick. He is!
JACQUELINE And he has made his feelings for me quite clear.
VICTOR I'm sorry, Jacqueline. I do... I want you to be safe.
JOHN Victor, the Doctor can take us away from here. He can help us all.
DOCTOR Don't you understand, Inspector Schaeffer? Death has been using you. While she couldn't have John, she travelled the universe, snaring others in her trap. Making them act as her servants. You are not responsible, she is! None of us blame you.
JOHN You are innocent, my friend.
DOCTOR We're all innocent. We've all been pawns in her game. She's manipulated us into being here tonight. She created the curse. She twisted your mind. She ensured that here, on this night, all would become one. Why? So that there would be death. And when yours, Jacqueline's and John's friendship proved too strong she created a sense of evil and dread that stalks this house. Let Jacqueline go. Let's escape the game.
VICTOR Jacqueline?
JACQUELINE Please Victor. Let's be free.
VICTOR But... but... I don't know!
JACQUELINE I love you, Victor.
VICTOR (*Sadly*) No, you don't. You love him.
JACQUELINE You're... you're right. Can you ever forgive me?
VICTOR Can you ever love me?
JACQUELINE I do care for you.
VICTOR (*Excited, hopeful*) Then... you will stay with me? As my wife?[122]
JACQUELINE (*Sadly*) I can't, Victor. I'm truly sorry. But, I will always be your closest friend.
VICTOR (*Sadly*) Then, forgive me for what I must do.

JACQUELINE (*Sadly*) Please Victor. Please, do not do anything stupid. Don't let Death win.

VICTOR If you can't love me, I can't let you love anyone else.

Suddenly VICTOR snaps JACQUELINE's neck.

DOCTOR (*Shouts*) No![123]

VICTOR lets JACQUELINE fall to the floor. JOHN screams in rage.

VICTOR Don't scream! Why must everyone scream? Don't you understand? I love her! I need her...

His voice slows down and stops as does the wind. JOHN stops screaming and for a second there is silence. Then a flash of lightning sounds and JADE appears.

JADE Poor Mrs Schaeffer. Who'd've thought it would be her husband who killed her?

DOCTOR Why? Why are you doing this?

JADE It's what I do. It's what he used to do. For me.

DOCTOR On your behalf?

JADE Yes, exactly.

DOCTOR Are you sure? Are you sure you didn't work on his behalf? Do you know where the boundaries were? Or are?[124]

JADE Let's ask him, shall we? Oh, John? John, are you in there? (*Beat*) Nope, nothing. Nadda. Zilch. Oh, but wait... ah ha! He's just seen his lady friend die. Let's try something else. (*Beat*) Oh Master? Master are you in there?[125]

JOHN I... I... (*Suddenly dark, suddenly the Master*) Free.... free at last!

DOCTOR No! No, that's not freedom, John! The Master is not freedom!

JOHN Oh but it is, Doctor. This is real. This is me. Not that snivelling, feckless 'friend of the people' nonsense you've put me through...

JADE See? I was right, you were wrong. Nyahh... [126]

JOHN Oh do be quiet, woman. Neither of you understand, do you? I haven't been lost, submerged, buried deep inside my... John's subconscious. I've been here all the time, waiting for this moment. Waiting for the right moment to reappear, reassert myself.[127]

JADE I think you'll find, actually, that I –

JOHN You? You? What exactly did you do? Nothing except helped him imprison me for ten years. Ten long, tortured years, aware of my existence but unable to fulfil my destiny.

DOCTOR I rather fear, Death, or Jade or whatever you call yourself, that you are in error...

JADE What do you mean?

DOCTOR You couldn't let him go, could you. You are both bound up in one another and although we created the John persona for him, it wasn't enough. Wasn't enough to eradicate the evil...

JOHN Evil? No Doctor, I refute your claim of evil. Evil implies malevolence, a desire only to destroy. I crave power, dominion, knowledge of the forbidden and the secret... so much more than just evil.

DOCTOR But don't you see, those things lead to evil. They lead to death, death for innocents and innocence! That's what I tried to... to take away... [128]

JOHN Take away? You wanted me neutered! You had neither the

courage nor the good sense to stop me forever, and instead you imprisoned me in Perfugium, imprisoned me in a lifestyle that is the antithesis of all I hold important. Of all that matters![129]

JADE Well, this is fun, but I think we need to bring this jolly reunion to a temporary halt.

DOCTOR John... Master... I warned you this would happen! That if you let Jacqueline die, the Master would be free to corrupt and despoil and –

JADE Yes, thank you. That was the closing arguments from the prosecution? Now from the defence?

JOHN Let me be free! Let me exist as I truly am. The universe needs me and I need all that it has to offer![130]

JADE And on that note...

JOHN Be silent, woman. I'm warning you..... (*His voice is raised to a screech that suddenly elongates and repeats over and over again like a stuck record*)

JADE Well, Doctor?

DOCTOR Happy now? Innocent lives destroyed and John is yours once more. We never stood a chance of making it through tonight, did we?

JADE Yeah, well, the deal, if you remember, was for you to kill him. Of course, I knew you couldn't do it so I had to use these others.

DOCTOR I'll make a new deal with you.

JADE Why?

DOCTOR I want him... John, not the Master, to have another chance. To see what, as the John who has lived this life with these people for ten years, will do when faced with options rather than givens.

JADE Deal.[131]

DOCTOR And what do I have to do for you now?

JADE I'll let you know, Doctor. I'll let you know. Now, where were we? Oh yes, Victor has murdered his missus in a fit of jealous rage and John, who won't remember our little tête à tête just then, isn't too happy.

Crash of thunder. VICTOR and JOHN's yells and words start up again.

JOHN Victor! Victor, why?[132]

VICTOR I... I don't understand...

DOCTOR You're enjoying all this, aren't you?

JADE Of course. After all, it's all your fault.[133]

DOCTOR What? What do you mean?

JADE Oh, come on. It's been itching away at the back of your mind all these years. Why do you think you feel so guilty?[134]

DOCTOR He was my friend.

JADE You weren't acting as his friend when you made that deal with me, all those years ago.

DOCTOR What do you mean?

JADE Think back, Doctor. Think back. Think back to the day Torvic died. Think back to the deal you made with me then.

DOCTOR I... I can't remember.

JADE That night, as you slept. That night when I came to you in your dreams.[135]

DOCTOR What are you saying?

JADE This poor creature didn't cause all this. He didn't kill Torvic.

DOCTOR (*In shock*) No...
JADE You did.
There is another flash of lightning and the rain starts to sound outside.
JADE Poor little Doctor. Poor little Master. Nasty little Torvic. He deserved to die, didn't he?
DOCTOR (*Devastated*) No.
JADE Then why did you kill him?
DOCTOR (*Devastated*) I... I... didn't...
A child sorrowfully moaning sounds with the same effect as when the DOCTOR was telling his story in Part Three.
JADE You did. Oh, we don't blame you. You were just trying to save your friend. It seems there's a bit of me in everyone. The ability to take another's life. But as long as there's justification... You really don't remember, do you? I could never make up my mind whether you did or didn't. You killed Torvic, Doctor, and by rights you should have been mine. You should have been the Master and he should have been you. But... well, others had plans for you and so I had to make you an offer. (*Pause*) I came to you that night as you lay there dreaming childish thoughts. I came to you in those dreams and we made the deal. I let you make the choice. You or him. You could live with the guilt and the torment and let it eat away at you until you became mine forever or you could be free and give your closest friend to me. And can you remember what you said?
CHILD Take him.
DOCTOR (*Devastated*) It's not true.
JADE Oh, you know it is. You created the Master when you were merely a selfish child and you've been paying for it ever since. Can you smell the blood on your hands?
For a while there is silence.
JADE And what do you think, John?
JOHN Is it true?
DOCTOR (*Devastated*) I am... I'm so sorry.
JOHN Then what else is there to be said or done. You! Why don't you just destroy us both here and now. End this. We were children. Neither of us deserve this torment.[136]
DOCTOR (*Stunned*) You don't blame me?
JOHN You were a child. We both were. You killed Torvic to save me. You could not know what was to come.
JADE Or what's still to come.
JOHN What do you mean?
JADE Many years ago I made a deal with the Doctor. Then, again, more recently we made another. How would you like your chance?
JOHN Go on.
JADE Look at this pitiful creature. He sentenced you to a life that was no life. A life of solitude and despair. A life where everything you did failed. A life of misery.
JOHN He then gave me ten years of hope. Ten years of real life!
JADE How would you like to continue as Doctor John Smith? I offer the choice to live out your life as Doctor John Smith and let this man who betrayed you become my servant. Or...
JOHN Or what?
JADE Or you can save Jacqueline Schaeffer.
JOHN She's dead. She's dead because of you.

JADE And therefore she can live because of me. I'm not just a pretty face with fancy lights and bangs, you know. I can control Time. I can create Destiny.
JOHN I can really save her?
JADE Tough one, eh? Who will you save? Yourself or the woman you love?
JOHN How can I save her? Tell me!
JADE By killing Victor.
DOCTOR (*Devastated still*) John... don't...
JOHN (*Calmly*) I see. And if I kill Victor, I become the Master, and your servant, once more.
JADE Exactly.
JOHN Can I discuss it with my friend?
JADE By all means. But keep it brief.
There is a flash of lightening and JADE disappears.
DOCTOR How? How can you call me your friend?[137]
JOHN Let me ask you a question. How many times over the years could you have killed me?
DOCTOR I... I don't know. Many times.
JOHN Yet, you never did. And how easy would it have been for you to kill me tonight?
DOCTOR I honestly don't know if I could have done.
JOHN You made the deal with Death. You gave me ten years of life, Doctor.
DOCTOR But why? Why did I do that? (*Bitter*) Because of guilt.
JOHN And it is guilt that drives the woman I love to help those less fortunate. None of us are perfect, Doctor. In life, none of us are good or evil.
DOCTOR But as the Master, that is all you are. No life. No reason. Nothing. Darkness and solitude forcing you to kill all life.
JOHN And I have to decide whether to become that once more. What do you suggest?
DOCTOR (*Stunned*) You really care what I think?
JOHN Do you think we would have stayed friends were it not for Death?
DOCTOR I can't think of anyone else I would rather be friends with than you.
JOHN I wish I could be a little more selfish now. Leave here. Pretend none of this ever happened.[138]
DOCTOR So do I.
JOHN My mind is made up. I know what I must do.
With a flash of lightning, JADE reappears.
JADE I'm so sorry to break up this touching little reunion but I need your answer.
JOHN I know what–
JADE (*Interrupts*) Wait a minute. Doctor, you betrayed me tonight. You're not needed here anymore. This is between John and I but I'm not finished with you. You owe me.[139]
DOCTOR At least let me say goodbye.
JADE Nope, sorry. No time for that. Bye![140]
With a sad wail the DOCTOR fades out of existence.
JOHN (*Quietly*) Goodbye, old friend.

JADE So? What is your decision to be? Her life or your life?

SCENE 35: INT. THE APARTMENT.
Fade up. Usual noises. At this point, music should start which should continue right through until the end of the episode, merging into the theme tune. This should be sad and melancholy and get more and more sinister as the scenes progress.

MAN (*Quietly*) And? What did he decide?
Pause.
DOCTOR (*Wearily this time, much more sadly*) On the outer edges of an old town called Perfugium, sits an old house. And in that old house, sits an old man. And he sits. And he waits. He waits for the arrival of his–

SCENE 36: INT. THE HALLWAY.
An old-fashioned doorbell rings.

DOCTOR (*Voiceover, this time much more sadly*) And it sounds as if they have arrived. The old man waits in his study as his young maid–
The bell rings again.
DOCTOR (*Voiceover*) as his young maid leaves her cooking and with patience and a calm smile makes her way to the door to let in her master's oldest friends.
JADE (*Rushing to the door quietly muttering to herself not in the least calm or patient*) Yes, yes, I heard you. (*Starts to pull back the bolts of the door*) Hope you keep pulling the bell and it falls onto your– (*Then suddenly polite as she opens the door*) Inspector Schaeffer. Mrs Schaeffer. Please do come in. The Master is expecting you.
VICTOR (*Rushing in through the door. Full of bluster*) Ah! Good evening to you Jade! Mmm... what is that divine smell?
JADE It's stuffed venison, sir. May I take your coat ma'am?
JACQUELINE Yes. Thank you, Ja– [141]
VICTOR (*Interrupts*) It smells exquisite! Jade, I swear the Empress herself doesn't eat as well as your master.
JADE takes their coats.
JADE Oh, thank you sir. Very good of you to say so.
VICTOR I'm just saying it as it is, girl!
JADE Well, if you'd like to follow me sir, ma'am, the Master is waiting for you in his study.
VICTOR Lead on, Jade! Lead on and we shall follow! (*They start walking*) I do hope he's got the fire alight. It's a bitter night out there.
JADE They do say there's a storm coming, sir.
JACQUELINE A storm?
VICTOR Don't worry, my love. I think we'll be well protected from the elements in here.
JACQUELINE I was more concerned about my–
VICTOR (*Interrupts*) I think your street urchins will be able to take care of themselves for one night, my sweet.
JACQUELINE (*Through gritted teeth*) Yes. Thank you, Vic-
JADE (*Interrupts*) Through here sir, ma'am.
She opens the door to the study and shows them through.

JADE Sir. Your guests have arrived. (*Pause*) Sir? Sir?
VICTOR Well, Jade? Where is the old devil?
JACQUELINE Perhaps he's hiding from us! You know how he likes his games? (*Playfully*) John? John? We're coming to get you!
JOHN No. No, Victor, maybe I'm coming to get you.
VICTOR John! Don't be so ridiculous, old man. What are you doing with that?
JACQUELINE John? Are you all right?
JOHN (*Quietly*) Hello, Jacqueline.
JACQUELINE John? I don't understand! What's that for?
JOHN I have to. I'm so sorry, Jacqueline. I really am. Please! Listen to me! I'm doing this for you.
JACQUELINE What? Carving up dinner?
VICTOR My dear – I rather think John means to use the knife on us... on me?
JACQUELINE Oh, don't be ridiculous. John, tell him you're not... John? John?
JOHN (*Pleading*) Please! Jacqueline, listen to me!
JACQUELINE (*Scared now*) Get away from me! From us...
JOHN (*Quietly*) Please. Listen to me. I don't want to do it. But Victor has to go. With him gone... you and I can be... be together.. and I'll be free...[142]
JADE And I still get a body. We're all winners, d'you see? Go on then 'John'. Kill Victor, get the girl, become the Master. Or leave Victor alive and I get Jacqueline. Either way, I win.
JOHN I... don't know... don't know what to do...
JADE Remember, I'm right here and I'll always walk by your side. The choice is yours. (*Suddenly sharp*) So make it![143]
Cut into:

SCENE 37: INT. THE APARTMENT.
The crowds, et cetera.

MAN So did he choose his own destiny?
DOCTOR What choice did he have? Either way, he was what he was. Death's Champion.
MAN I have to know, what happened to the Master? And Victor? And Jacqueline?
DOCTOR I honestly don't know. I hope they all found some happiness somewhere...
MAN And the Doctor? What was Death's punishment for him?
DOCTOR You've listened to my story. What do you think could be the worst thing she could ask of him?
MAN He couldn't kill the most evil man alive. So... to kill an innocent?
DOCTOR (*Sadly*) Yes.
Pause.
MAN And is that... is that why you're here?
DOCTOR Me?
MAN You are the Doctor?
DOCTOR How did you know?
MAN Call it a lucky guess. So are you here to kill me?

DOCTOR No. No, you're not innocent. Not in your chosen career.
MAN Then who... oh, I get it. You're here to take over from me, aren't you. That's why you're telling me this story. To convince me of the darkness and evil that could be in any of us. And so you're just going to sit here and do my dirty job.
DOCTOR (*Pauses*) Yes... yes, I am. Because... (*He trails off*) Would you like another cup of tea?
MAN Do you want me to give you the rifle?
DOCTOR I...
MAN (*More forcefully*) Do you want me to give you the rifle?
DOCTOR (*Quietly*) No. (*Then more forcefully*) No, I don't.
MAN But then surely Death will punish you even more?
DOCTOR (*Quietly*) I don't think my guilt or torment will ever end. You don't need to go the same way, however. Come with me.
MAN Nah. Don't think I will. I've got places to go–
A flash of lightning and the MAN becomes JADE.
JADE – People to kill.
DOCTOR You!
JADE (*Laughs*) I knew you wouldn't be able to do it! What is it about you? Why do you have to try and save everyone?
DOCTOR It's what I am.[144]
JADE (*Laughs*) Yeah, I guess it is. You know, Doctor, you shouldn't let it eat you up.
DOCTOR What choice did John... did the Master make? Why won't you let him be free?
JADE (*Almost sadly*) Because we made a deal. (*Brighter*) But look on the bright side, you get to travel the universe, righting wrongs, saving the day...
DOCTOR One day, I will save him.
JADE Is that a challenge, little Time Lord?
DOCTOR It's a promise. I will not give in to the darkness. Whether I am motivated by guilt or not, I won't rest until I find him and bring him back to Life.[145]
JADE I look forward to it. (*She stands up*) Anyway, I've got to go. There's a little girl in the crowd, waving her Union Jack, oh-so-proud to see whoever it is she's come to see. Trouble is, she doesn't know that she's got a severe nut allergy and the little cherub's about to bite into some flapjack. It's going to be messy.
DOCTOR Must you enjoy your job so much?
JADE It's what I am. You can't escape Fate, Doctor. Remember that. I've seen inside your head. I know your future.
DOCTOR Really.
JADE It's not too late to join me, you know.
DOCTOR I'm not interested. Goodbye.
JADE Bye bye, Doctor.
She leaves. Pause.
DOCTOR (*Quietly*) I will save you, old friend. One day...
The whispering voices sound over the wind – 'Killer', 'Murderer', 'Destroyer' – overlapping and then merging into... Doctor Who *theme.*

NOTES

N.B. Uncredited roles include: Whispering Voices (Gary Russell).

PART ONE

1. Line changed to: '(*Whispers*) Can you hear me? **Can you hear me**? (*Sniggers*) Killer! I know you can hear me! Murderer!' *Gary Russell (producer/director): 'Goodness, didn't this story go through some drafts! And not because there was anything wrong but, because halfway through each one, Joe decided he hated what he was doing and started again. What started life as a kind of* er-style *drama about a disfigured doctor facing up to his past evil became a paranoid, claustrophobic masterpiece. I think Joe spent too long reading* Crime and Punishment *and books on suicide and got a tad too John Smith-like during the writing process, but it was ultimately worth it. I'm proud to work with Joe – the first person I picked from the unsolicited pile with no experience of professional writing and have watched him make writing a craft rather than a job for himself.'*

2. Line changed to: '(*Approaching, quietly*) I can think of **an easier way** of making a living, you know.'

3. Line changed to: 'See? Already, life has changed. Questions to be answered. You allowed yourself to be distracted. So me simply being here has changed things, hasn't it? ~~Now, aren't you wondering who I am, why I'm here?~~'

4. Line changed to: 'Well, let's see shall we? How about I sit down, **and** I've **got** my thermos here. We can have a cup of tea and I can tell you my story. Then, if you still want to fire your gun, you can. How does that sound?'

5. Line changed to: 'Yes. Thank you, ~~Ja~~'

6. Line changed to: '(*Interrupts*) ~~Oh~~, happy birthday, John! (*She kisses him*) We were worried you were going to cancel this evening's little get-together.'

7. Line changed to: '(*Has obviously never considered JADE in this way*) Yes, I suppose she ~~probably~~ is. I believe she has a young man in town.'

8. Line changed to: 'Oh, but it's a wonderful **old** house! ~~So old. Well~~, apart from the curse!'

9. Deleted dialogue – JACQUELINE: '~~John~~!'

10. Line changed to: 'I wouldn't get too excited, old man. I'm afraid I've been rather busy with work ~~and~~ so Jacqueline had to choose it. Bound to be some ridiculous, romantic rubbish.'

11. Line changed to: '(*Lowered voice*) And I see, my dear husband, that you are doing your best to ruin what could be a perfectly wonderful evening. What is the matter with you ~~tonight~~?' The following two lines are also cut.

12. Line changed to: 'Yes. Another poor young girl. This one wasn't even a– ~~I had~~... I had to tell her mother.'

13. Line changed to: '(*Trying to brighten the mood*) **No**, we're fine, John. Is dinner ready?'

14. Line changed to: '(*Muffled, still laughing*) And they kept... oh, **and** they kept breaking into song. (*Sings in an operatic/OTT style*) "And hence one master-passion in the breast, Like Aaron's serpent, swallows up the rest."' *Joseph Lidster (writer): 'The quote is by the poet and satirist Alexander Pope and also features in my short story for* Short Trips: Zodiac, 'I Was A Monster!!!'. *The musical that Jacqueline and Victor have been to see,* Portentum, *is based on that story (the events of the story are turned into a film during* 'I Was A Monster!!!', *so the reasoning is that this was then turned into a musical stage production). Portentum is a Latin word that means "something unnatural or extraordinary, monstrosity" which obviously ties in with the themes of* Master.'

15. Line changed to: 'Oh, but it was so ridiculous. This boy was just killing

people for no apparent reason. **And** when one of **the** victims rose up from the dance ~~hall~~ floor and began to sing... well, I wasn't the only one laughing, was I dear?' *Joseph Lidster: 'I find musicals incredibly funny. I love scenes such as the "Who will buy these wonderful roses..." song in* Oliver, *where everyone suddenly starts singing and dancing in the middle of the street. So this line amuses me if nobody else.'*

16. Line changed to: '(*Gasps*) Come on, get out! **Get** out, out! **Wretched creature**!'

17. Line changed to: '(*Chewing*) Mmmm... John... **John**... this is superb...'

18. Deleted dialogue – JACQUELINE: '(*Stands up*) ~~Gentlemen~~.'

19. Line changed to: '~~Is~~ something wrong, Victor?'

20. Line changed to: '(*Quietly*) I'm sorry, old friend. I do not know why this one is affecting me more than the others. In our professions, John, we see death every day ~~but~~ – **Oh**, I am sorry this is supposed to be a night of celebration.'

21. Line changed to: 'I had to tell her family. I had ~~to~~... I destroyed that family. Do you know what that must be like? Well, of course you don't. (*Slightly bitterly*) You have no family.'

22. Deleted dialogue – JACQUELINE: '(*Shivers, then to herself*) ~~Cold~~...'

23. Line changed to: '(*Interrupts with an embarrassed giggle*) Oh, except for the good Inspector, **of course**. But we know where **the** Inspector ~~Schaeffer~~ came from, don't we?'

24. Line changed to: '(*Interrupts, struggling with the word*) 'Amnesia' ma'am? **What's that**?' *Joseph Lidster: 'This was added by Charlie Hayes in the studio, because she felt silly saying just, "Amnesia, ma'am?"'*

25. Line changed to: 'His lack of memory. (*Beat*) Let me explain. Doctor ~~John~~ Smith, was found wandering the streets of Perfugium ten years ago today. He has no memory of his previous life, no memory of who he was. Because of his physical appearance we believe he may have survived a terrible accident, perhaps a fire. We do know that he is clearly a good man. My husband and I are here for his birthday.'

26. Line changed to: 'Well... ~~he~~ does **he** not know where he is from?'

27. Line changed to: '...crime, crime, crime! **Oh**, I mean, what say you, John?'

28. Line changed to: 'It's not that. I'm not explaining myself very well. It is not what you are born into but what you do with your life. The girl today... the girl we found. She wasn't a whore like the others. **Now**, do not tell me that her life was ~~therefore~~ not ~~of~~ more **important**!'

29. Line changed to: '(*Quietly*) **Oh**, dear God... **Oh**, John, I am so sorry. I don't even know what I'm saying...'

30. Line changed to: 'I don't **know**... I don't know! John! I am so... **I am so** truly sorry. Please, I must have drunk more wine than I thought. Please forgive me!' *Gary Russell: 'Philip Madoc is, once again, down to David Bickerstaff's little black book. I'll confess here that neither he nor Anne were the first people I asked – I inquired about Edward Woodward and his wife Michelle Dotrice, but they, terribly politely, declined. Putting aside Philip's previous* Doctor Who *work, as a child I watched his mesmerising performance in* The Last of the Mohicans *on BBC1 on Sunday nights and loved that distinctive, rich voice. He was perfect for Victor.'*

31. Line changed to: 'No! Please, **please**, old friend!'

32. Line changed to: 'Yes, **yes**... perhaps I should not have drunk so much.'

33. Line changed to: '(*Singing to herself*) "They say he sits inside your head, **they say** he sees you in your bed... **They say he eats you when**..." (*Pauses*) What a strange **verse**! Now what do you suppose put that in my head, eh?' *Gary Russell: 'I was surprised when Joe put this in – indeed at one point I cut it.*

In an earlier version, it was a little boy singing it in the Seventh Doctor's dreams but I was resistant – it seemed a bit too self-aggrandising for such a self-contained story as this. But Joe convinced me otherwise.'

34. Line changed to: 'No... no, of course you don't know. You're only a cat! Now, let's see if the Master left some food for you... (*continues singing*) "... **They say he sits inside**..."' *Gary Russell: 'I met Charlie Hayes through Wendy Padbury – Charlie's her daughter and had recently worked with fellow Big Finish director Edward Salt. Ed recommended her highly and I thought she'd be ace for Jade, capable of being both innocence and Miss Über-Bitch when necessary.'*

35. Line changed to: 'No, **I'm really** being serious.'

36. Line changed to: '(*Interrupts intrigued*) **Wha– Wh–** What is it?'

37. Line changed to: 'It's quite simple. We place them in a circle (*She does this as she speaks*) and then take a glass... **and** put it in the middle and...'

38. Line changed to: '(*Tries to stop laughing*) No... no, **no**, I'm sorry Jacqueline... it was a wonderful thought and who knows... science has failed to answer our questions. Well, Victor, are you game?'

39. Line changed to: '(*Laughing despite herself*) Well, stop laughing for one! And that goes for you too, **John**!'

Part Two

40. Between Scenes Eleven and Twelve, the final line of Part One is reprised.

41. Line changed to: 'Keep still, let me **look at it–**'

42. Line changed to: '**Yes**, a man at the window! His face...'

43. Line changed to: '**Well**, did you **know** him?'

44. Line changed to: '(*Shocked*) **Jacqueline**, **you can't–**'

45. Line changed to: '**Oh**, **now**, don't be ridiculous.'

46. Line changed to: '(*Shouts*) This blasted rain... **I** can't see a blood– (*Suddenly*) I've found him!'

47. Line changed to: 'Yeah! Listen, **friend**, if you're going to tell a story you should put at least one likeable character in it. Is this a ghost story?'

48. Line changed to: '**Don't know**. But, **yes**! Maybe the ghost of Sir Wotsit is channelling itself through John and that–'

49. Line changed to: 'Oh **yes**, sorry.'

50. Line changed to: '(*Voiceover*) The man's clothes had charred slightly from the lightning strike. With care, John removed them and wrapped the man's skin, where necessary, in wet towels to try and ease the pain. John was a good man who believed that all life was precious. But there was more to this patient. His face, the burnt clothes, **and** even the man's endless scream. All these battered at the barrier in his mind, threatening to destroy it, threatening to allow him memory of what once he had been.'

51. Line changed to: 'Ssh. Ssh. **Shush**. Here, drink this.'

52. Line changed to: 'Yes. **Don't you** know where you are?' *Joseph Lidster: 'Perfugium is Latin for "refuge; asylum". As well as fitting in with the play's Edwardian feel (more than something like, say, "Semolina IV"), it ties in with what the Doctor has given the Master.'*

53. Line changed to: 'Oh. Are you sure? It's just that when you first awoke– (*realises*) oh, it was my appearance, wasn't it? Do not be **too** shocked by my disturbing aspect. I no longer am. To be honest, it is the one constant from my life before Perfugium. Every day I stare at my own reflection, willing it to... but, I'm sorry. I am not being much of a host, or a doctor. How are you feeling?'

54. Line changed to: '**Well**, you may not feel it now but you are a lucky man.'

55. Line changed to: 'I haven't heard ~~from them in quite a while~~.'

56. Line changed to: 'Well, there have been twelve murders so far. Eleven of the victims were prostitutes **and** the twelfth... a young girl of only fourteen. They were all found with their throats cut and then... I am sorry, but are you sure you want to hear about this?' *Joseph Lidster: 'I love horror movies and can quite cheerfully watch people being stabbed, shot or strangled, but the very mention of someone having their throat cut terrifies me. I'm straight behind the cushion if a knife even approaches the general neck area. I wanted* Master *to terrify me, hence that particular method of death being mentioned quite a few times. Perhaps it's how I died in a previous life.'*

57. Line changed to: 'And were there any other connections between the murders? **I mean** were they committed in the same place? At similar times?'

58. Line changed to: 'Well, perhaps I can help you there. Victor Schaeffer, a very good friend of mine, is the local inspector. He might be able to find your missing friend. He was the other gentleman who **was**–'

59. Line changed to: 'Ah! (*Looking around*) So I **can** see from your books!'

60. Line changed to: 'By all means! **No**, it's ~~so~~ refreshing to meet another like myself. But, do be careful. Your wounds are healing at a really quite extraordinary rate, but you may still–'

61. Line changed to: 'It's far more comfortable to point a finger and declare someone a devil than to call upon your imagination to try **to** understand their world. Because your imagination is a reflection of yourself...'

62. Line changed to: 'Exactly! But... what if it's true? What if, say, the man **that** you are talking about, is purely evil? What if no amount of analysis or trying to understand would explain why he did what he did?'

63. Line changed to: '(*Interrupts*) **Oh**, I'm sorry. I really would rather not talk about him.'

64. Line changed to: '**It was** ten years ago. I stumbled into Jacqueline's hostel – that's Inspector Schaeffer's wife... she runs a kind of hostel for the homeless and deprived... well, I stumbled in there without any knowledge of who I was or where I came from. But (*slight laugh*) **well**, look at my face... I clearly have some history!'

65. Line changed to: 'Well... (*Pauses*) ~~I had the first one about three months ago, not long after I moved into this house.~~ I... I was helping a young lady give birth. She has been a patient of mine for a while and everything was going well. She pushed forth that new life into our world and I held him in my arms. A beautiful baby boy, so innocent his eyes weren't even open to the world. And as I held him I had this image... this thought that I could smash him to the floor! I could throw him with all my force and watch his helpless little body fall apart as it hit the ground, the blood splashing across the sterile white tiles. I could take his life as easily as I had helped bring him into the world!' *Gary Russell: 'This is the first glimpse of the real Master – Geoffrey played this speech with such delightful subtlety and yet there was a moment, brief but beautiful, as he twisted his voice enough to relish the "blood splashing across the sterile white tiles" line. After working together on* Dust Breeding, *I knew I wanted to be with Geoffrey again, and in something that he could really be promoted as the star. As with both Ian and Terry in the previous plays, Geoffrey understands the nature of his character far more than you'd expect of an actor with his career, asked to replay someone he played for thirty minutes in 1980! For a variety of reasons, Geoffrey's time with us was limited on this recording and yet he made sure he gave a hundred and fifty per cent on each and every take.'*

66. Line changed to: 'So you fear, that despite everything, deep down inside of you... you are evil? These fantasies... you fear **that** they may be representative of what you once were?'

67. Line changed to: 'Yes! ~~Oh~~ it is so refreshing to meet–'

68. Line changed to: '(*Runs over to him*) John! John! **John**!'

69. Line changed to: 'Only if we take the visitors' word as gospel. Do you always believe **in** what you are told?'

70. Line changed to: 'Such as this story? (*Laughs*) **I don't know**. And it wasn't this Master who possessed John? So someone else in the house isn't what they seem!

71. Line changed to: 'I just worry about him sometimes. It's as if he ~~really~~ is only ten years old. He can be so naive!'

72. Line changed to: 'Well, she is nought but a servant anyw – ~~what~~?! What am I saying?'

73. Line changed to: 'There is **something**–'

74. Line changed to: '~~It is~~ nothing, John. How is the stranger?'

75. Line changed to: 'Look into my eyes, Jade. I am your Master and you will– (*Hypnotic but not threatening*) ~~Jade~~! Listen to my voice. I want you to go to the scullery. Forget what you have seen here. Go to the scullery and fetch my new guest a light meal. Some cold meats or somesuch. Will you do that?'

76. Line changed to: '(*Crying*) ~~Ye~~... yes, sir.' *Joseph Lidster: 'One of the hardest things about writing* Master *was trying to keep the characters of Jade and the Doctor apart without it seeming obvious that I was doing so. I needed the Doctor to see her briefly when he's first brought into the house – he actually calls her "Death" at that point – then she needed to disappear so he could forget about having seen her in his initial delirious state. Jade then returns at the beginning of Part Three but disappears quickly before the Doctor rejoins the other characters. Hence the Doctor only realises that Death (or indeed anyone other than John, Victor and Jacqueline) is actually in the house when John mentions Jade at the end of Part Three.'*

77. Line changed to: '~~Look~~! It's green! You're covering it in a green shroud!'

78. Line changed to: 'I've got some food – (*Gasps*) What has happened? John! **John**! Your books!'

79. Line changed to: '**Oh**, Victor! Don't be so ridiculous. John, needs our –'

80. Line changed to: 'And you, in case you have forgotten, are supposed to be an Adjudicator! ~~What has happened to you?~~ (*Pause*) You are also supposed to be John's friend!'

81. Line changed to: 'I don't! Well... Something is happening here!'

82. Line changed to: 'So what do you propose **to** do?'

83. Line changed to: 'I might be able to help **here**. Firstly, I think we can all rule out the possibility of the curse being genuine. None of us here truly believe in it, do we?' Also, the following line is cut.

84. Line changed to: 'Ah, yes. My family **feels** the same way about me. So who told you the curse?'

85. Line changed to: '(*Interrupts, quietly angry, getting louder*) Victor! I do not wish to talk about it because I do not welcome death into this house! We can all cast aspersions on each other. Yes, I was in the corridor but... who did it affect most? If I remember correctly, your words were 'It's taunting me' ~~and 'It's a warning'~~. What is 'it'? Why you? Why would the ghost or whatever did it be taunting you? ~~Warning you~~? Have you something to hide?'

86. Line changed to: '(*Jumps up*) John! How dare **you say**–'

87. Line changed to: '(*Interrupts*) Too many coincidences remember! ~~It's as if~~... it's as if there is something inside of me, struggling to break free. I have to know what it is! Jacqueline, I have to know what I am!'

88. Line changed to: 'John needs to know who he is, Victor. We agreed that if he pretended to... well, threaten me, then perhaps the Doctor would ~~tell him~~.'

89. Line changed to: '(*Comforting VICTOR*) **Oh**, ssh. **Sorry**, **oh**, I'm sorry. Ssh, now.'

90. Line changed to: '(*Sad and quiet without any anger in his voice*) And so the stranger spoke. He told him of two young boys, growing up together in a land far far away from Perfugium. ~~Two boys, so alike that many considered them more as brothers than as friends~~. Their world was one of rules – a stuffy, class-**ridden** society. And as Jacqueline Schaeffer had striven to escape her social chains so they strove to shatter their own.'

91. Line changed to: 'He wasn't evil. He was just another naughty young child, trying to break the rules. He found the two boys sat by the river. Without warning, he jumped. **He** pulled one of them down to the water, grabbed his head and pushed it into the flowing stream.'

92. Line changed to: '(*Still calm and sad*) The child struggled. Struggled vainly as the water went up his nose and down his throat. Torvic wasn't going to drown him. ~~He was merely... well~~, he was merely doing what bullies do. Seeking control.'

93. Line changed to: '~~This is where it all began. The other boy felt the anger, the rage, the bloodlust rise up in him~~. A blind fury, an anger... sick with anger... he charged at Torvic... (*pauses then quieter*) stopping only to pick up a large stone on the way...'

94. Line changed to: 'They pulled Torvic's **body** from the river. They pulled him onto dry land. They covered his body in branches from the trees. Then, together, as one, they set the funeral pyre alight.'

95. Line changed to: 'They were never caught. They returned to their homes as if nothing had happened. And, as the years went by, the boys grew up and apart. They never once spoke again of that dreadful day. Years later, one of them left their home, for reasons too complicated to go into. And he became known as the Doctor. He travelled the universe, always with friends, doing good wherever he could. Perhaps... ~~perhaps to~~, in some small way, **to** try and make up for what he had done that day. The other, the one who had smashed Torvic's head into a bloody pulp, became distant as the guilt and hatred ate away at him. Gnawing at his soul. He too left their home. He too travelled the universe, but always alone, doing... doing whatever he could to survive. But... but, something was growing inside of him... evil. Wherever he travelled, so he brought death. He had no motives, no reasons... he was the Master.' *Gary Russell: 'Sylvester really enjoyed this script – it gave him a chance to play sad and sombre and with none of the scientific gobbledegook he likes to get Sophie Aldred to say! Even though he's the hero, when Sylv does quiet and thoughtful, he can make his Doctor have a real sense of darkness about him, which I delight in.'*

96. Line changed to: '(*Calmly*) I am evil. I am fated to kill. ~~Perhaps~~... perhaps I was trying to make the universe see the same colour red as I do?'

97. Line changed to: 'But the curse? The murders? The ghost? Are you expecting us to believe that John is responsible for all this? ~~How could he?~~ How could he cause us to act so oddly **as we did** earlier?'

98. Line changed to: 'Because my – our – race have certain telepathic abilities. I believe, that as John's real **self**–'

99. Line changed to: 'Well I **certainly have some morals**...'

100. Line changed to: 'When I was a little girl... **I**... I once... ~~well, it was~~ long ago and I do not like to speak of it but once (*pause*) I stole some humbugs from the market.' *Gary Russell: 'In a past life (well, thirty-odd years ago) I decided I wanted to be an actor and I met Anne during the making of a BBC children's series called* Kizzy *(the reasons I was there are too long and dull to go into). She was the first actor I ever met that talked to me as an intelligent person and when she found out what I wanted to do, she gave me so many ideas and tips. I'd never set eyes on her since then till we did* Master *and I made*

sure I reminded her of this and thanked her profusely. Without her initial encouragement, I'd not be doing what I am now, a fantastic job that I love passionately. Casting her as Jacqueline, a gem of a role, was my way of saying thanks.'

101. Line changed to: 'And you don't know what he is like. You speak of Traken and Duchamp and ~~of~~ a thousand other places. I speak of Perfuglum. You can name a hundred people that the Master killed. I can name a thousand that John Smith has saved. Doctor, I do not know what it is like where you are from but here, in Perfugium, our friendships cannot be so easily broken. John Smith is a good man. And as Hyde was separate from Jekyll so is John separate from the Master of which you speak. The man you see **sitting** before you is a wonderful doctor. He grows tomatoes and makes his own wine. He enjoys the theatre and books and... and the company of his friends. He's not fond of dogs or people with shifty eyes. He has failings and I wouldn't claim that he was perfect but... but he's a damn sight nearer to perfect than anyone else in this room. (*To JOHN*) John, **John**, tonight has been a night of surprises. Tomorrow was also to be one. For tomorrow there is to be a party in the Town Hall, in your honour. Many will attend for you have many friends. (*Back to the DOCTOR*) So you see, Doctor, whatever is happening tonight, whatever John has to face, he will not – he shall not – face it on his own.' *Joseph Lidster: 'I really like this speech and think that Anne did an amazing job both with it and throughout the whole play. From the start, Jacqueline was a major concern for me. I didn't want her to be a passive victim or overshadowed by the more showy characters. Hence, it is her who suggests doing something constructive about the messed-up study. She is the first one to talk back to Jade/Death. She is genuinely trying to improve the situation for the poorer citizens of Perfugium. She isn't just the "love object" or the murder victim.'*

Part Four

102. Line changed to: '**No**. Death herself.'

103. Line changed to: '***Cristo***. The stakes are high, then?' *Joseph Lidster: 'Originally, this character was a man threatening to throw himself off a cliff. The Doctor was there to tell him the story which we, as the listeners, would assume was to stop him killing himself. In actuality, the Doctor is telling the story to justify his repayment to Death by encouraging him to commit suicide.*

'Of course, by the end of the story, the Doctor cannot bring himself to do this, and tries to save the man – who reveals himself to be Death. Gary then informed me that the situation of the Doctor telling a story to a suicidal person was already being used in Doctor Who and the Pirates. *He suggested that just by changing a few lines it could be altered to the Doctor talking to an assassin.*

*'Gary changed the various lines. I liked the changes but felt that the scenes suggested a European-style setting. Gary cast Daniel Barzotti – who he'd recently seen play an Italian in a stage play – as the assassin. Therefore, Daniel suggested minor changes – such as "Blimey!" becoming "*Cristo*".'*

Gary Russell: 'Indeed, Dan was in a play called Scorpa! *which I'd gone to see, as Conrad Westmaas was in it. It was a two-hander and Dan blew me away. I asked him there and then if he'd do* Master *and he said yes (after checking with Conrad that I wasn't a nutcase). At least, I assume Conrad said I wasn't...'*

104. Line changed to: '**Doesn't** she ever shut up?'

105. Line changed to: '~~Please~~! Whatever you're doing to her. Stop it!'

106. Line changed to: '(*Giggles*) Oh, Doctor! ~~You little minx~~! Didn't you tell them? Didn't you tell John why you're here?'

107. Line changed to: 'No, **no**! Damn you woman, no! (*The last bit as he runs from the room*)'

108. Line changed to: '~~I can't~~... I can't believe it.'

109. Line changed to: 'I... ~~I~~... yes.'
110. Line changed to: 'No, **no**, John, you're **not**–'
111. Line changed to: '**What**?'
112. Line changed to: 'So why you? Why did you make the deal with my... ~~my~~ mistress?'
113. Line changed to: 'No. It's not that simple at all but... I ~~didn't expect you to be~~... didn't expect you to have friends and be so... normal.'
114. Line changed to: '~~Yes~~. Yes, I am.'
115. Line changed to: '~~Yes~~. Yes, I am.'
116. Line changed to: '(*Interrupts calmly*) Right? No. No, it doesn't. I have had a good life here. I've enjoyed being John Smith, citizen of Perfugium. ~~And~~... and in all honesty, I don't want to die but what other choice is there? What else can break Death's hold over me?'
117. Line changed to: 'She makes me laugh. She makes me feel special. She gives me hope. (*Surprised*) Yes. Yes, **I**... I think I do love her.'
118. Line changed to: 'Then you are capable of changing what you are! You can break free from your servitude. You can have free will! **You can have hope**!'
119. Line changed to: 'Please, John, listen to me. Try and see the bigger picture. If Jacqueline dies, millions ~~more~~ will follow like a set of dominoes!'
120. Line changed to: '~~I'm~~... Victor, you're ill. You need help.'
121. Line changed to: 'No. No, no, no, **no**, **no**. I'm the Inspector. I help others. Do you love me?'
122. Line changed to: '(*Excited, hopeful*) Then... **then** you will stay with me? As my wife?'
123. Added dialogue – JOHN: 'No, Victor!'
124. Line changed to: 'Are you sure? Are you sure you didn't work on his behalf? **I mean**, do you know where the boundaries were? Or are? **Do you even know who is the master and who is the servant**?'
125. Line changed to: 'Let's **find out**, shall we? Oh, John? John, are you in there? (*Beat*) Nope, nothing. Nadda. Zilch. Oh, but wait... ah ha! He's just seen his lady friend die, **and we all know what death can do to people**, **don't we**? Let's try something else. (*Beat*) Oh Master? Master are you in there?'
126. Line changed to: 'See? I was right, **and** you were wrong. ~~Nyahh~~...'
127. Line changed to: 'Oh, do be quiet, woman. Neither of you understand, do you? I **have** been lost, submerged, buried deep inside my... John's subconscious. I've been here all the time, ~~waiting for this moment~~. Waiting for the right moment to reappear, reassert myself.'
128. Line changed to: 'But don't you see, those things lead to evil. They lead to death, death for innocents and innocence! That's what I tried to... **to subdue**, to take away...'
129. Line changed to: '**Subdue**? Take away? You wanted me neutered! You had neither the courage nor the good sense to stop me forever, and instead you imprisoned me in Perfugium, imprisoned me in a lifestyle that is the antithesis of all **that** I hold important. Of all that matters!'

There is then a large section of new lines added. These lines were written, after the completion of the script, by Gary Russell at the request of actor Geoffrey Beevers:

DOCTOR But here, John, here in Perfugium, you had friends. You had life. Something that you've denied so many others...

JOHN Those which deserved to die, were denied life, yes. Of course. The weak shall fall. Or follow... You should know all about having the weak follow you, Doctor...

DOCTOR I have my companions to ease the loneliness, Master! Your loneliness is what has led you to this. To a lifetime partnership with her!

JADE Oh, remembered I'm here, have you?

JOHN Jade? Death? What is she? An abstract universal entity given form to help play out this pantomime of a scenario? Here to test my mettle. And yours as well, no doubt.

DOCTOR I'm not sure who or what she is... universal concepts are hard to pin down...

JOHN So,what am I, Doctor? Death's Champion? Just as some claim you are Time's Champion? Both of us locked in a ridiculous crusade to appease intangible concepts? Pah! This discussion is worthless! I want existence back. My power.

DOCTOR And I want my old friend back! Not my old enemy!

JOHN You see friendship as something good, don't you?

DOCTOR Of course...

JOHN I see friendship as a weakness, a distraction – an excuse to give up, to never see things through to their ultimate conclusion. Why should I want friendships, Doctor? Stop trying to put your values onto me!

JOHN's first line in the above extract originally read, 'Those which deserved to die, were denied life, yes. Of course. The weak shall fall. Or follow... You should know all about having the weak follow you, Doctor... let's discuss Miss Grant. Or my poor, dear Nyssa. And foolish young Adric... what did happen to him, Doctor? Did he deserve to die?' It was cut down in post-production. *Joseph Lidster: 'I was very impressed that Geoff was taking such an interest in the script, and felt that the additional lines worked well. I wasn't too happy about the references to Doctor Who's previous companions, as I felt they made the Master sound like a bit of a fan. Why would he know about Adric's death? I had also tried to keep continuity to a minimum, hence no mention of Gallifrey or the TARDIS, et cetera. The lines were then cut for timing reasons.'*

130. Line changed to: 'Let me be free! Let me exist as I truly am. The universe needs me and I need all that it has to offer! **I am the Master**, **that is who I am**, **what I am**, **and what I need to be**.'

131. Line changed to: '**Well**, **let me think about it**. **If, as an apparently non-corporeal universal concept**, **I can think**. **Oh**, **all right**, **Doctor**, **why not**? **This could actually be fun**. Deal.'

132. Line changed to: '**No**, Victor! Victor, why?'

133. Line changed to: 'Of course. After all, it's ~~all~~ your fault.'

134. Line changed to: 'Oh, come on. It's been itching ~~away~~ at the back of your mind all these years. Why do you think you feel so guilty?'

135. Line changed to: 'That night, as you slept. That night when I came **into** ~~you in~~ your dreams.'

136. Line changed to: 'Then what else is there to be said or done. ~~You~~! Why don't you just destroy us both here and now. End this. We were children. Neither of us deserve this torment.'

137. Line changed to: '~~How~~? How can you call me your friend?'

138. Line changed to: 'I wish I could be a little more selfish now. Leave here. Pretend none of this **had** ever happened.'

139. Line changed to: '(*Interrupts*) Wait a minute. Doctor, you betrayed me tonight. You're not needed here anymore. ~~This is between John and I~~ but I'm not finished with you. You owe me.'

140. Line changed to: 'Nope, sorry. No time for that. ~~Bye~~!' Also, added dialogue – DOCTOR: 'Master!'

141. Line changed to: 'Yes. Thank you, ~~Je~~–'

142. Line changed to: '(*Quietly*) Please. Listen to me. I don't want to do it. But Victor has to go. With him gone... you and I can be... ~~be~~ together.. and I'll be free...'

143. Deleted dialogue – JADE: '~~Remember, I'm right here and I'll always walk by your side. The choice is yours. (*Suddenly sharp*) So make it!~~'

144. Line changed to: '**That's** what I am.' The following five lines are all cut.

145. Line changed to: '~~It's a promise~~. I will not give in to the darkness. Whether I am motivated by guilt or not, I won't rest until I find him and bring him back to Life.'